

The title page features a dark blue textured background. At the top center is a gold-colored decorative crest with a small flower or torch at its peak. Below the crest, the title 'The Spirit of the GARDEN' is written in a large, elegant, gold-colored serif font. The word 'GARDEN' is in all caps. Underneath the title, the word 'BY' is centered in a smaller gold font. A gold banner is draped across the middle, holding the author's name 'MARTHA BROOKES HUTCHESON' in gold capital letters. The banner is flanked by two symmetrical scrollwork designs.

*The Spirit of the*  
**GARDEN**

BY

MARTHA BROOKES HUTCHESON





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KFC



E.O.J.







A SECLUDED CORNER IN THE GARDEN OF THE VILLA D'ESTE

THE SPIRIT  
*of the*  
GARDEN  
*by*

MARTHA BROOKES HUTCHESON

WITH AN INTRODUCTION BY  
ERNEST PEIXOTTO



*Illustrated with Photographs*

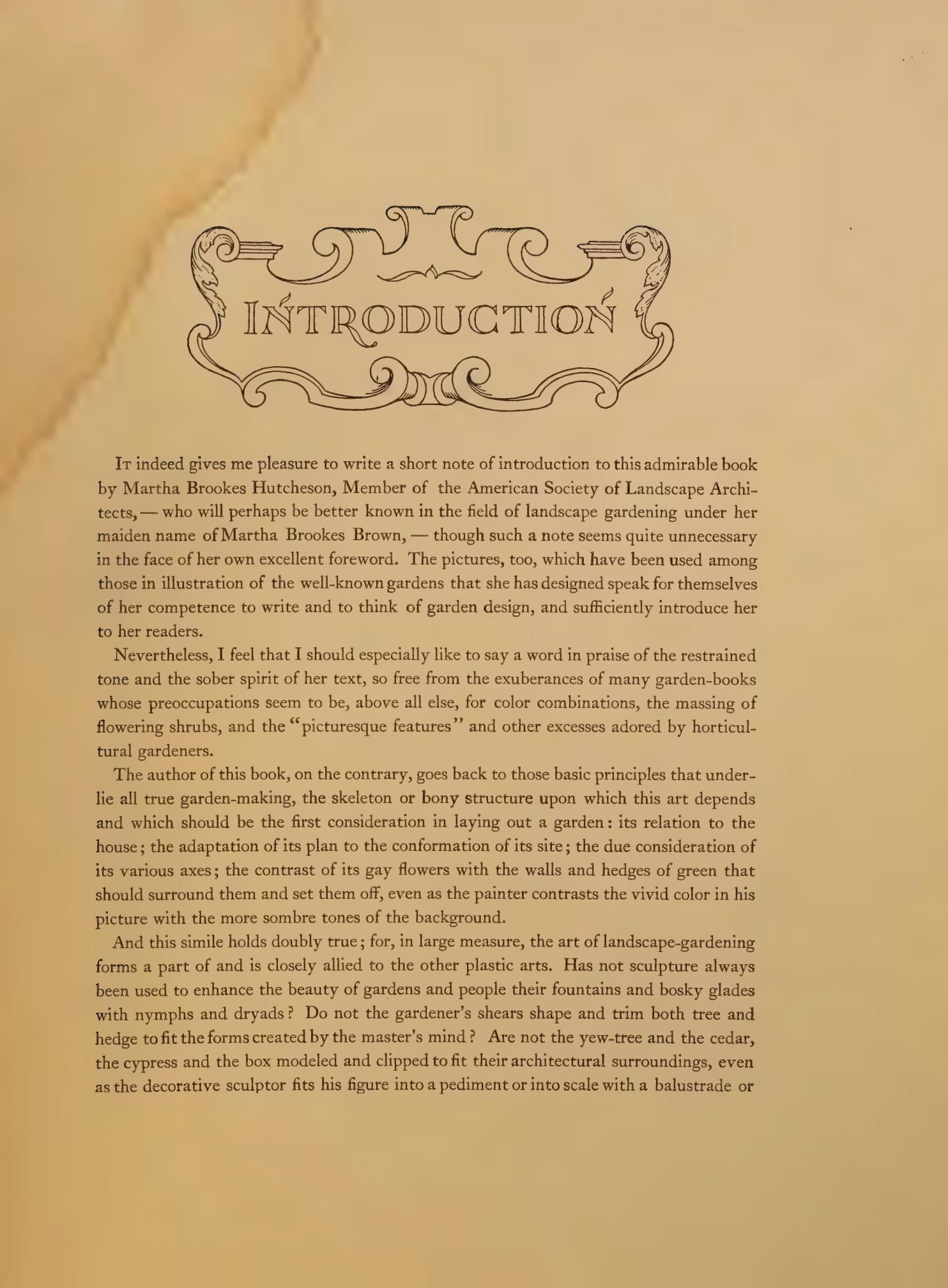
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TO THOSE  
WITH A PROGRESSIVE SPIRIT IN THEIR CONCERN FOR THE  
FINE ART OF GARDEN MAKING  
AND TO MY  
LITTLE DAUGHTER  
WHO HAS ITS JOYS STILL TO DISCOVER  
THIS BOOK IS  
DEDICATED





# INTRODUCTION

It indeed gives me pleasure to write a short note of introduction to this admirable book by Martha Brookes Hutcheson, Member of the American Society of Landscape Architects,— who will perhaps be better known in the field of landscape gardening under her maiden name of Martha Brookes Brown,— though such a note seems quite unnecessary in the face of her own excellent foreword. The pictures, too, which have been used among those in illustration of the well-known gardens that she has designed speak for themselves of her competence to write and to think of garden design, and sufficiently introduce her to her readers.

Nevertheless, I feel that I should especially like to say a word in praise of the restrained tone and the sober spirit of her text, so free from the exuberances of many garden-books whose preoccupations seem to be, above all else, for color combinations, the massing of flowering shrubs, and the “picturesque features” and other excesses adored by horticultural gardeners.

The author of this book, on the contrary, goes back to those basic principles that underlie all true garden-making, the skeleton or bony structure upon which this art depends and which should be the first consideration in laying out a garden: its relation to the house; the adaptation of its plan to the conformation of its site; the due consideration of its various axes; the contrast of its gay flowers with the walls and hedges of green that should surround them and set them off, even as the painter contrasts the vivid color in his picture with the more sombre tones of the background.

And this simile holds doubly true; for, in large measure, the art of landscape-gardening forms a part of and is closely allied to the other plastic arts. Has not sculpture always been used to enhance the beauty of gardens and people their fountains and bosky glades with nymphs and dryads? Do not the gardener's shears shape and trim both tree and hedge to fit the forms created by the master's mind? Are not the yew-tree and the cedar, the cypress and the box modeled and clipped to fit their architectural surroundings, even as the decorative sculptor fits his figure into a pediment or into scale with a balustrade or

## THE SPIRIT OF THE GARDEN

cornice? And the tie of the gardener's art to architecture is too obvious even to be mentioned.

It was thoroughly understood by the men who laid out our earlier American gardens that were patterned after the "gardens of intelligence" planned in France and England by Lenôtre and his followers. Samuel Vaughan's regular plans for the grounds of Mount Vernon with their walled enclosures and box-patterned beds, the gardens of the James River estates and of the homes about Charleston, all bear witness to this fact.

But unfortunately, these cardinal principles of gardening were quite lost sight of at a later period when our gardeners were more concerned with mid-Victorian ideas of naturalistic effects, containing so-called picturesque features that bore no relation whatever to the house to which they were attached nor to their own surroundings. And it is only recently that a small group of landscape gardeners, worthy of the name, has brought back our thoughts to a real consideration of design as applied to the art of garden-planning.

To this group Martha Brookes Hutcheson belongs. Therefore I think that her book will be a most useful addition to garden literature and a helpful acquisition to the lover of gardens, both amateur and professional, and I predict that it will exert a real influence in the betterment of the art of landscape-gardening in America. For in it are embodied the true principles of garden design, as well as the proper uses of the green world controlled by the T square — all of which should give food for thought to anyone who is contemplating the making of a garden.

ERNEST PEIXOTTO.



## FOREWORD

GARDEN books exist in great numbers which give comprehensive and helpful planting-charts, color-schemes and lists of valuable varieties of plants. There is a deeper need in the larger conception of the underlying principles of comprehensive planning, and I have found, time and again, that this broader view-point has been earnestly looked for by many amateurs, to whom the fact is very clear that all the planting material in the world is of little value if a sense of such basic principles as may be realized by all is lacking.

To take, for example, a planting which is needed in cutting across the end of a building where foreground planting is important: it makes little difference whether a dogwood, a tupelo, or a much despised ailanthus is used — the paramount consideration is the particular outline which the selected tree will ultimately produce, and the rarity of the plant is of secondary consideration. For another example we may take the importance of the massing of color and heights in a garden, which must be judged in their proper relation to each other as they affect the garden as a unit, the exact varieties of flowers or shrubs being — again — of secondary importance.

The keener insight becomes in the tastes and perceptions of property-owners in general, the greater will be the understanding of the need for fine planning, the realization of which is as yet very new in this country. An increasing ambition for gardens and the development of private places is growing apace, and with the undaunted energy and ease of adaptation in the American temperament, it is not difficult to predict the dawn of a far-seeing appreciation of all phases of the "great outdoors" such as has never existed. As a nation, we are just awakening to our wealth and our need for the conservation of our vast natural beauty with its amazing variety in scene and in plant life; and as individuals, we are slowly becoming conscious of the value of cultivated and æsthetic knowledge in adapting to our home surroundings the good principles in planning which have been handed down to us from the Old World. The more we know, the more we will make use of the great variety in growth already ours, — now commonly ignored, — which might lend itself so wonderfully to our crying needs. It is all at our very door. Gradually the wider vision will grow more and more general, and in its expression we shall be known, in years to come, not only as a nation of great acquisition but of great perception in our standard of this art.

## THE SPIRIT OF THE GARDEN

Having retired from years of active practice in the making of gardens, I take this opportunity of outlining some of the principles which I have found are not generally understood in their true importance. I have been conscious for years of an ever-widening group of men and women who are quite alive to a finer standard in planting and who have an increasing desire for better gardens. This small minority are not yet satisfied with their accomplishments, and this very quality of dissatisfaction and the vision for a broader achievement mark them as apart from the general average or majority, who in their contented satisfaction, "know not that they know not."

The technicalities which can only be known through professional training and experience are by no means dealt with in this book, its topics being only sufficiently touched upon to arouse interest and insight in a broad conception of the creation and reason for various arrangements. The broader and more general this conception becomes, the greater will be the advance in our standard of fine gardens and general plantings.

If in these pages some points are made which seem to ignore or belittle the many individual triumphs in gardens which now exist, I can only beg of those owners to recognize their membership in a small minority, through whose leadership a better general standard will be formed. Every example of good planning and true beauty which exists today will go far toward establishing a greater knowledge in the achievements of tomorrow.

A word of explanation is necessary in defense of the use of so many illustrations made from places or gardens for which I have been wholly or in part responsible as the landscape architect. They have not been chosen because they are superior in any way as examples of points to be emphasized, but because they form an available collection of personally taken detail, which it would be impossible to procure in any other way. Their present use has been permitted through the courtesy of the owners, for which sincere gratitude is here expressed. I also want to take this opportunity to record my appreciation of the unfailing loyalty and encouragement of the many friends and clients who through their unchanging interest made the years fly by on wings of happy purpose and enabled the joy of "dreaming true."

MARTHA BROOKES HUTCHESON.

A LIST OF PLACES  
MADE WHOLLY OR IN PART BY THE AUTHOR  
AND ILLUSTRATED IN THE BOOK

<i>Undercliff</i>	The late CHARLES HEAD (Present owner, DR. JAMES H. LANCASHIRE)	<i>Manchester, Mass.</i>
<i>Crowhurst</i>	FRANCIS M. WHITEHOUSE, Esq.	<i>Manchester, Mass.</i>
<i>Maudesleigh</i>	FREDERICK S. MOSELEY, Esq.	<i>Newburyport, Mass.</i>
<i>Headlands</i>	The late CHARLES HEAD	<i>Westport, New York</i>
<i>Sosiego</i>	The late Mrs. DANIEL LORD	<i>Lawrence, Long Island</i>
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<i>Brick House</i>	ANDREW V. STOUT, Esq.	<i>Red Bank, New Jersey</i>





I THE FLOWER GARDEN . . . .	1
ILLUSTRATIONS FOR CHAPTER I . . . .	19
II THE IMPORTANCE OF AXIS . . . .	45
ILLUSTRATIONS FOR CHAPTER II . . . .	55
III THE USE OF THE HEDGE . . . .	79
ILLUSTRATIONS FOR CHAPTER III . . . .	87
IV ARBORS AND GATEWAYS . . . .	113
ILLUSTRATIONS FOR CHAPTER IV . . . .	121
V GREENHOUSES . . . .	163
VI WATER IN THE GARDEN . . . .	175
ILLUSTRATIONS FOR CHAPTER VI . . . .	185





BOBOLI GARDENS, FLORENCE . . . . .	55 · 87
BRICK HOUSE . . . . .	191
CRAIGIE HOUSE . . . . .	104 · 105 · 154 · 155 · 156 · 157 · 158
CROWHURST . . . . .	34 · 35 · 36 · 37 · 95 · 138 · 139 · 140 · 192 · 193
FLORENTINE VILLA, A . . . . .	43 · 74
FONTAINEBLEAU . . . . .	109
GRANADA, A GARDEN IN . . . . .	218
GATES (miscellaneous) . . . . .	124 · 126 · 128 · 129 · 141 · 148 · 149 · 160
HADDON HALL . . . . .	33
HADRIAN'S VILLA . . . . .	92 · 93 · 94
HAMPTON COURT . . . . .	218 · 219
HEADLANDS . . . . .	189
HIGHWALL . . . . .	49 · 75 · 76 · 90 · 91 · 159
INDIAN NECK . . . . .	217
LINDENS, THE . . . . .	63 · 64 · 65 · 66 · 67
MAUDESLEIGH	
	44 · 78 · 96 · 97 · 98 · 99 · 100 · 101 · 102 · 103 · 130 · 131 · 132 · 133 · 134 · 202
MERCHISTON FARM	
	26 · 27 · 52 · 73 · 89 · 143 · 144 · 145 · 146 · 147 · 194 · 195 · 196 · 197
OLDFIELDS . . . . .	24 · 25 · 88 · 160 · 161 · 204 · 205 · 206 · 207

## ILLUSTRATIONS

### OVERHEAD-PLANTINGS (miscellaneous)

	106 · 121 · 125 · 127 · 142 · 150 · 151 · 153 · 161 · 162
POPLAR HILL . . . . .	40 · 41 · 42
SOSIEGO . . . . .	22 · 58 · 134 · 136 · 137 · 220
STEPS (miscellaneous) . . . . .	19 · 29 · 33 · 34 · 39
TAJ MAHAL, INDIA, THE . . . . .	69
TAORMINA . . . . .	19 · 29 · 56
UNDERCLIFF . . . . .	11 · 20 · 21 · 22 · 23 · 70 · 71 · 122 · 123 · 124 · 190 · 198 · 199
VILLA ALDOBRANDINI . . . . .	60 · 61 · 62 · 148
VILLA ARCONATI (Balbianello) . . . . .	185 · 186 · 187 · 188
VILLA CAVALIERI . . . . .	68
VILLA CONTI . . . . .	212 · 213
VILLA D'ESTE . . . . .	Frontispiece · 28 · 108
VILLA FALCONIERI . . . . .	214 · 215 · 216
VILLA MEDICI . . . . .	III
VILLA PALMIERI . . . . .	43 · 110 · 126 · 161 · 209 · 210 · 211
VILLA ROSAZZI . . . . .	38 · 39
WATER-FRONTS (miscellaneous) . . . . .	202 · 203 · 208 · 221
WELWYN . . . . .	30 · 31 · 32 · 33 · 106 · 112 · 152 · 200 · 201
WHITEGATES . . . . .	57 · 58 · 59 · 135





## I

## THE FLOWER GARDEN



GARDENS are favorite spots the world over. The innate sense of man for generations has evidently craved some concentrated spot for the blending of all that goes to make up the beauty of the outdoor world in color, form, light, perfume; the play of the seasons; the sound and sight of the birds and insect life; the opportunity for the intelligent and loving touch that the human being can lend to the arrangement of nature; the ceaseless play of imagination and realization of achievement and the centred interest in the home—where these meet together in the ever-changing beauty of our gardens. The larkspur is incomplete without the humming bird, the rose without the dew; the evening primrose courts the twilight; the subtle form of arrangement plays with the mystery of flower-form and outline; and with this blending of those things which we all seek and love we find a peace in our gardens which other places seldom give. The garden is not only the exquisite playground of the home, but the resting-place of the spirit—the place of inspiration and promise, of tranquillity and intense personal claim, and we are held and inspired by it.

To those who know this it is needless to say a word, for the garden spirit is in them, and all who possess it know it to be one of their greatest treasures. It has lived on and on for centuries and may well be counted as among the most civilized of our senses. The very history of ornament has

## THE SPIRIT OF THE GARDEN

sprung from the flowers themselves; for long before the origin of the lotus motif, which is the basis for so much Egyptian design, there must have been a keen love of the lotus. The acanthus leaf impressed its beauty on the eye and heart of man for generations before it was forever immortalized in the classic Corinthian capital. The cherry blossom, which one finds underlying so much in Chinese formal ornament and insignia, was but the offspring of the appeal of the exquisite form of that springtime bloom. One finds all these proofs of the intense relation between flowers and the human being long before the Christian era, and our growing interest in gardens at the present day is not surprising when such great variety in plants and ease of achievement, through transportation, have never before been known.

Early in 1500 Sir Thomas More said : “They set great store by their gardens. In them they have vineyards, all manner of fruit, herbs and flowers, so pleasant, so well furnished, and so fynely kepte that I never saw thynge more fruiteful, nor better trimmed in any place. Their studie and diligence herein commeth not onely of pleasure but also of a certain strife and contention that is between strete and strete, concerning the trimmings, husbanding and furnishing of their gardens, everye man for his owne parte. And verelye you shall not lightelye finde in all the citie anyethinge that is more commodities eyther for the profite of the citizens or for pleasure.”

Madame de Sévigné wrote in 1671 : “I do not know what you have been doing this morning ; for my part, I have been in the dew up to my knees, laying lindens. I am making winding alleys all around my park which will be of great beauty. If my son loves woods and walks he will be sure to bless my memory.”

So the love for the outdoor effect is no new fad, no interest which has

## THE FLOWER GARDEN

sprung up in our minds of late. From the earliest times there were gardens, and the world is the better to-day for the touch of gentleness and calm they have given to all who knew them.

Again, at a nearer date, in a letter from Matthew Arnold to his daughter we find this delightful touch of the enthusiasm of autumn work: "You can imagine the relief with which I have been going about the garden this morning and planting. Numbers of summer flowers are still blooming. The birds are happy in the open weather, and the sweet robins keep following Collis and me about as we open the ground and plant rhododendrons." We may be sure he enjoyed the bloom of those plants a few years later with far more interest than he would have felt had Collis had the entire care.

So let us all have gardens, for we shall be but following in the footsteps of those of past ages, and but expressing the love of the garden that has been in our hearts for generations. Above all, let us have a sense of seclusion in our flowered space, that the calm and peace shall in no way be broken. Here belong the song of birds and the hum of insects. When solitude is looked for, the garden is the place to which we naturally turn. Let it have cool, shaded places, where out of the summer sun one may steal to sit, and, with the sound of dripping water near by, see the brilliant flower-beds in their masses of gorgeous color standing out in the full sunlight, with the bees at work among them and the blue sky overhead. And let the garden be just near enough to the house to be part of the life of its inmates where they may go without effort, in the day or the evening. Does everyone know the garden in the half evening light, when all sharp outline is blended into one luxuriant composition of flower forms, paths, and fountain, held in a mass of green that is unlike that of day? And do we all know it by moonlight, when all green is gone and distant

## THE SPIRIT OF THE GARDEN

corners are lost in darkness, while perhaps a white evening-primrose opens its bloom to the summer night and stands pale and cool with the moon's rays upon it, and its long shadow cast across the pathway? It is at these moments that our gardens are of unspeakable worth to us and we begrudge no care that has gone to their making.

I remember a little garden in Normandy about the home of an old Frenchwoman, which gave me the feeling that it was the real setting of this little woman's life. On high plaster walls, which made a perfect background for the flowering elder outside, the peach trees were carefully trained, their tiny green fruit the smallest kind of promise of the mellow peaches yet to come; the rose bushes, in the true French way, were clipped up the length of the stem and left to burst forth in all their unchecked beauty at the tops of the plants. At regular intervals these bordered the path—with low flowers growing in profusion under them—as a boundary to her regularly planted vegetable garden, which we found was her means of support. It was full of the light green leaves of lettuce and tall splendid round onion blossoms with their long stems holding them well in air; and near by the bright radishes she had been tying in bunches for the market lent a decorative bit of usefulness to the quiet place. She was a perfectly happy self-supporting peasant woman, and I have never forgotten her look of delight as we admired her flowers and fruit. She bustled about in white cap and sabots, with a radiant smile, making us taste her lettuce and peas, and we went away with large bunches of roses in our arms and the garden spirit in our hearts.

These little humble places abound in France and in England, too, where the love of the garden is keenly felt. At times we find their counterpart here in America, but much too seldom, for the nurseryman's example of disconnected groups of miscellaneous shrubs has for years

## THE FLOWER GARDEN

been taking the place of true garden-making, and the simple flowering space, such a valuable part of the little home, seems often forgotten.

In Massachusetts there is a garden which is so old and has had its own way for so long, that it has broken through its original bounds by the river and has wandered back into the orchard on one side and into the vegetable garden on the other, and so through its truancy lends the gayety of poppies to the melon patch and of morning-glories to the bean poles; and, to make the most of its independence and frolic, some campanulas find sheltered spots about the old apple-trees. But this flower garden can afford to have enough for itself and to spare, for at all seasons, from April to November, a wealth of color is found here. It is one of those places in which painters delight, with its masses of bloom — with wonderful highlights upon them — where everything is growing in healthy abundance, with just enough haphazard self-sowing, and still not in uncomfortable confusion. Here in the autumn, when the touch of the night frost is beginning to change the colors on all sides, one may sit in the warm corner of the grape-covered wall with the asters and chrysanthemums still holding their bloom and the barberries growing redder day by day. Those October days! When every blossom is doubly dear, — for it is of the last, — when late pansies and sweet alyssum bloom in spite of frost, and when the long summer is all but gone, we begrudge each hour as it slips away, and agree with him who wrote : —

The daughters of the year one by one  
Through this still garden pass, dance into light  
And die into the shade.

To those last days we owe a thought in the planning of the garden, that there may be some bloom here and there as long as possible in the spot which has been full of color for so many months.

To study the gardens of different periods, which were naturally af-

## THE SPIRIT OF THE GARDEN

fected by the fashions of their day, is not only interesting but instructive in many ways, for from them valuable principles are learned, and many of these may be applied to our more modern needs. The formality, for example, which is found in the old villa-gardens outside of Rome and on the Tuscan hills is of great interest, more for the lines on which they were originally laid out than for the flowers they may have contained. Many of them were planted so long ago that they are now but ghosts of their original plan, and the old stone-work is covered with moss that softens every surface. In these places one comes unexpectedly upon a glimpse of the blue sky overhead, reflected perhaps in some long basin of water at one's feet, in which surrounding trees also are pictured, and the whole framed in a wealth of blue myosotis, growing luxuriantly in every crack and crevice of the fine old water-basin and glistening with the mist of spray upon it in the noonday sun. And again we may find some green bosket far off at one corner, so inviting a spot, apart in its shade and tranquillity, that to linger there is one's impulse ; and yet to be again in quest of new discoveries, new treasures to be found, is one's only reason for leaving. Here, about these old villas, are spots of seclusion, of quiet, of beauty, so near and so personal that one can never tire of them, never cease to wish to go back again and again ; and if that may never be, the thought of them lives in our minds, and we are unsatisfied until we have created in our own land some other spot which at least breathes forth some of their satisfying expression, even if it has not their advantages of great age and tradition as a setting. The Italians apparently knew well the value of a shaded place lying in close proximity to one full of sunlight, each being related to the other in plan. In many villas the space about the house itself is entirely in the open, but beyond the gardens and forecourts a wooded spot is invariably introduced

## THE FLOWER GARDEN

at an inviting distance, generally covering a considerable area, with walks laid out formally between the trees, where it is a relief to wander out of the sun and heat, and yet a pleasure to come back to the flowering space where all is brilliant and intricate in its upkeep.

The elements to be considered in the planning of a flower garden are so many and so complex that it is a difficult task to outline the most important ones, and yet it is essential that some general principles should be understood ; for through their insight, owners have in their control the opportunity for much more personal and beautiful gardens than are generally found to-day.

By taking up a few points in garden-construction it will be of value to see how most of the principles prove that the possibility of interesting garden-making lies in the hands of everyone who can grasp the vision of logical composition and fitness as they contribute to the æsthetic whole.

First of all, the size and type of a garden are of great consequence in its relation, not only to the style of the house, but to its importance as a dwelling. An elaborate house, for instance, surrounded by a parterre over which one should pass before reaching the garden, at once creates—in its effect architecturally—the very note of formality which is needed. This treatment belongs to the general scheme of the house, and through its expanse and formality prevents the house from having the least suggestion of the cottage type. The garden, under these conditions, may be large and varied in the architectural features embodied in it. Intricate water-schemes, walls, peristyles, and loggias all belong here, as well as wall fountains and espalier fruits and bay trees, and its vastness and perfection of detail will lend so finished a note that the limit of the house will seem to be reached only at the extreme end of the garden.

## THE SPIRIT OF THE GARDEN

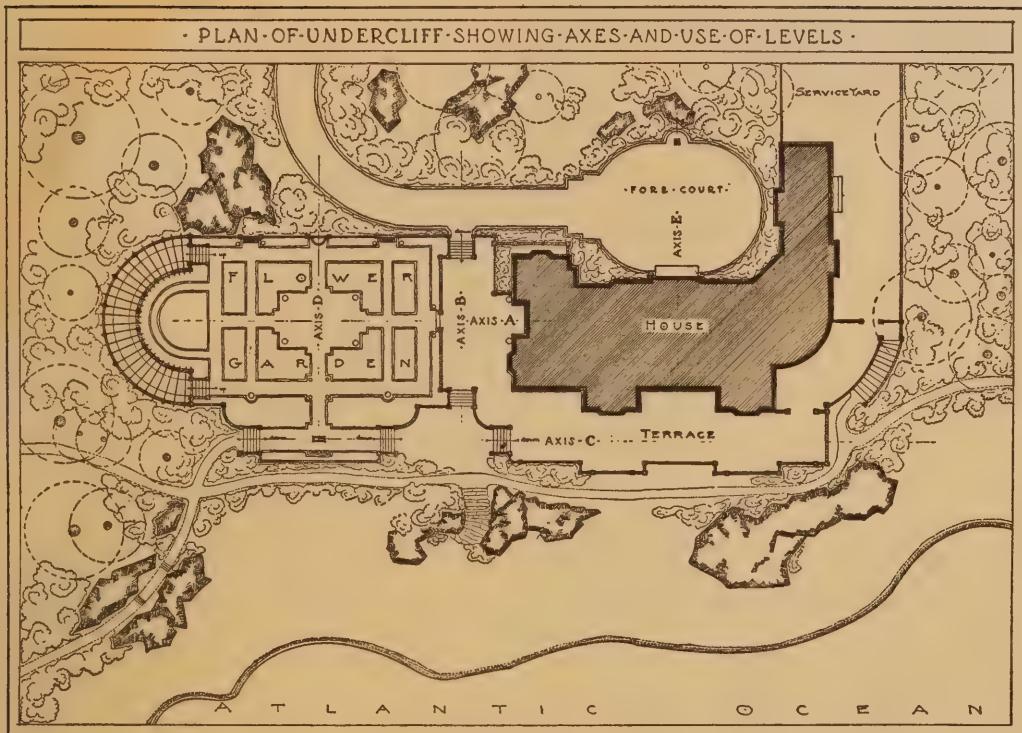
On the other hand, in the more intimate form of home where the architecture suggests nothing of formality, we cannot bring the garden close enough. Whether it is laid out formally or informally, a simple garden near the house may creep up and look in at the very windows. Its accessibility in this case is a part of this house, and its closeness the expression of personal care and interest.

The first formal lay-out has been borrowed in idea and sentiment from important places, the second from the simpler homes, of the Old World. It rests with individual owners to decide which they will emulate; but whichever type is followed, the opportunity for the placing and treatment of the garden is of equal importance. In either case it must be made to look as if it had grown there in perfect relation to all about it.

The second important detail in any garden is the main line of approach which connects it with the house. This main axis should lead up to some important point of a house, and in their relation one to the other the garden and the house should form a unit. To take advantage of every line of axis one can—if a garden lies in formal relation to the house—is to make the most of opportunity. In this way the vantage points of one's garden are brought into the very make-up of the house itself when the garden is seen from within the house, and vice versa. When you enter your formal garden from its farthest gateway, your eye is led by the composition of green in bay trees or cedars or hedge-lines and pathways to the formal trees on either side of the opposite entrance, and again, on the same line, through it to the architectural columns each side of the doorway, and so to the very door itself. You have harnessed the scheme of the house to that of the garden, and by doing so have increased the charm of both and given a consistent reason to the whole affair.

If you lead to an unimportant point in your house, the garden will

## THE FLOWER GARDEN



never suggest any relation to the home; the fact that the real "anatomies," so to speak, of the house and the garden do not hang together will create a note of discord. I have seen a garden of no small upkeep, which actually led to a pantry window, and another which led to the abrupt corner of the house. It seems past belief that such lack of vision and sense of the rudiments of composition could be possible, but we find examples of this kind of lack of relation in surprising instances as soon as we look for them. They exist by the hundreds, and their owners are generally quite oblivious to them. It seems almost unkind to disturb such unobservant peace of mind by pointing out these mistakes, for when one does, the fault generally looms up in such distressing evidence that the alterations on the house or garden are planned for within the next twenty-four hours!

While formal gardens, when properly treated, are always made in

## THE SPIRIT OF THE GARDEN

compliance with the rule of axis, the principle of proper relationship applies to the garden of less formality and even to the very informal one. The pathway which leads from the house to the rambling garden should be considered with such care that it seems to flow out from some vantage point of the house. An informal path can lead up with so beautiful and dignified a curve to the steps of a porch or the grape-covered arbor of a terrace that its importance is quite as great as the straight scheme on which we enter the formal garden. If both approaches are carefully planned and planted, one is quite as attractive as the other. The deciding element in the choice lies with the architecture of the house, the lay of the land, and the taste of the owner.

Illustrations of a well-planned spot are often less illuminating than bad examples; so let us think of small gardens that we have all seen which have been laid out on a portion of an existing lawn with regard to nothing which apparently joined them to anything else. They suggest the same relation to the house that a gay rug might if one placed it at random out upon the greensward. We have seen rectangular patches like this placed directly between the house and a wonderful distant view, which should have had as its foreground so simple a treatment that nothing could prevent the eye from taking in, as one unbroken stretch, the space between one's very foothold and the distant horizon line; and yet we find all too frequently a rectangular patch called a garden,—sometimes small, sometimes of great extent,—deliberately placed with regard to nothing but itself, with no connecting relation to the house, with no regard to the country about it, an utter blot on the face of the earth, a stamp of the lack of feeling and perception on the owner's part, a meaningless spot which is a bad example to everyone who sees it—except to him who has the eyes to see in it a good example of a bad thing.

## THE FLOWER GARDEN

Then comes the third important detail, in the opportunity of going from scheme to scheme. For example : suppose one has a fine wood, not very far off, which would make a delightful flanking for a formal garden on one end, yet this wood is just too far away from the house to make the garden extend from it to the house. One might feel a choice must be made in the garden between proximity to the wood and proximity to the house. Suppose the charm of the wood prevails : one cannot resist the temptation of making its deep shade come in close relation to the sunny brilliant space filled with flowers, and the decision is made to go toward the wood-line with the garden. It is not a bad choice ; but two technical obstacles have been run into which must be surmounted. First, one of the hardest, though most interesting, things to do is to create a beautiful transition between an edge of woodland and a garden adjoining it. Second, how can so thoroughly artificial a spot as a formal garden be introduced when no formality exists around it ? For formality must spring from formality.

An architectural note from which the garden-plan can spring must therefore be created. For that note, then, go back to the house and use some detail there as a starting-point ; create from this some simple though formal green-treatment, like a hedge-enclosed parterre of green turf, and from this — going through a gateway which conforms to the same house-detail as an axis, and working always toward the garden-site — go into another level of green, which might be made quite shady by vine-covered arbors surrounding a tranquil pool. From this, go through an orchard which is again planted to conform to the axes of the house and garden, and enter your garden here. In this way the two difficulties have been overcome in tying the garden by a succession of related approaches to the woods and the house ; and yet the garden is related to

## THE SPIRIT OF THE GARDEN

its surroundings and no larger than necessary. By still further treatment the garden can be blended into the wood-margin by paths which continue into the cool green growth, following the formality in path-treatment or not, as the place suggests.

We seldom tie things together enough. Going from one enclosure or scheme, so to speak, to another—though each may be very simple—is much more interesting than the planting that is realized at a glance, and the combinations of arrangements to make things seem involved and mysterious are never-ending. Variety can be made within the actual garden by dividing it into different sections. The entrance, for instance, hedged off from an intermediate terrace-section, from which we look down into a central garden : from this we may pass through arches, and gates in low walls, and slight steps, to a rose garden, or the approach to a tennis court, or anything which gives the excuse for still another outdoor enclosure. The reasonable complexity of a garden makes it inviting.

And here we come to a fourth great detail, one that we can never afford to cease to search for or make excuses for : the natural rolling of land, which gives us the chance for limitless effects and uses through the change of levels. They are as important as any other feature through which we get variety and surprise.

Through the use of steps we not only solve practical problems toward making the impossible quite possible, but we add enormously to the picturesque in what we are creating, and find another opportunity for added composition. If the difference in grades is great enough we can have vine- or fruit-covered walls. Where would Italy be if her gardens were robbed of walls and steps? One can have little steps, four inches only in rise, with long stretches of path between ; one can have groups of

## THE FLOWER GARDEN

steps with green shrub-plantings about them. Then there are the small masonry-steps, with their sides well covered by vines, and—in important, formal gardens—splendid flights of steps, with landings and balustrades; and these, when well treated, are as important as any part of a whole garden. Sometimes we have but the slightest fall in grade to work with, but one foot is better than nothing in the difference between a garden and the approach leading to it. This gives two shallow steps down, of six inches each, and with a slight wall in addition rising up, the effect of the garden becomes that of a place apart. You have changed your level of approach; you have gone down two slight steps—though they may be very broad—and you have entered another place. You are in the garden!

We do not stop to think of all this, but we unconsciously feel it. Is n't intimacy gained in this way? Alas, how many flowered places have but one level! How their entire story is told in one sentence. How limited are the backgrounds they furnish for scenes they might hold. How meagre are they in the attributes of a real garden!

For our fifth detail of importance, we now come to the green used in the construction of gardens. It is this that gives us our backgrounds, our contrasts, our proportions, our perspective—above all, our shadows.

All gardens need plenty of green with varying amounts of color. Most gardens have too solid a mass of color and too little well-planned green. The informal note in them may be the flowers in their airy growth and beauty of outline. The larger notes of shrubbery are what form the constructive garden-planting, and these should be under perfect control, whether they are clipped in shape or of an informal growth.

Too much green and few flowers is a better fault than too much bloom and little green. Many plantings are merely thick mats of flower-bloom

## THE SPIRIT OF THE GARDEN

arrangement in geometrically planned flower-beds. The heights vary only with the flowers planted, and while they may reflect credit on the skill of the gardener in flower culture, they lack everything else. The owners have had the opportunity of making their gardens places of restfulness and pleasure to those looking for a picturesque and livable quality, but having been blind to possibilities, have merely produced a spectacle with which the uneducated eye only is pleased, because no sense is appealed to but the crude love of a massing of color.

If the same amount of labor had been guided, the importance of having the flowers offset by taller greens to emphasize their outline would not have been overlooked. The garden would have been approached with some taller growth of shrubs or even old trees for its foreground, and a really beautiful enclosure would have been made of it, full of the sense of graceful boughs overstretching the paths, or of deep recesses of black-green shadow making some of its pathways seem invitingly cool and secluded.

Small trees in gardens, like dogwood, magnolia, thorns, and laburnum, give but a short period of bloom; their importance lies in their giving foreground and outline and style and age, and they play an important part in the values of light and shade. The dense shadows of our gardens we get from green growth. The emphasis of our pathways we get from clipped margins of green turf or hedge, and from our bay trees which flank them. Our seats are given inviting seclusion by their background of green hedge. The tranquillity and dignified expanse of open spaces of greensward in our gardens we gain through our closely cut green turf.

*Green* is needed just as much as color, only it should always be kept well within bounds and control.

## THE FLOWER GARDEN

And now we have established our garden with relation to the house, its approach through schemes of different treatments, its walls, and its steps and paths with various levels. It has clipped hedges and formal evergreens, interspersed with carefully placed notes of the small tree-growth, and with great trees standing about it and beyond it to make it look thoroughly established in its environment. There are comfortable shady seats, which are placed where we can hear and see the dripping fountain or reflections in the still round pool, and there are arbors to pass through, and bird baths, and a dial, and greensward leading to gateways and hedges.

When this is ready, to this creation is added that final gay and God-given expression of exquisite sprightliness and variety—the flowers! Their part is too subtly beautiful to try to describe. The whole setting of the garden has been created to receive them, and they come and go in their fleeting succession of bloom in this established setting, with a certainty and accuracy of beauty which is a miracle. They have arrived to enter into their parts and play them charmingly in the drama of the garden. The foxgloves in their season will fill a certain corner in their special place in proximity to the high box and taller lilies. The yellow roses and trumpet vine have their steps and walls to cling to, and columbines, when they grow in a half shady corner with some gray stone-work and yew or pearl-bush leaves near by, will not want to stop blooming when their part should end, that later flowers might occupy the stage.

So the flower garden, as our ideal of it expands and our need of it becomes more real, is a place to go to and stay in—not a place to observe and pass through, or a mere cutting-ground for bloom. It is a part of the house which, without the limit of roof or walls, is still encompassed by enlightened planning. In our opportunity for the blending together of

## THE SPIRIT OF THE GARDEN

the laws of architecture and of the plant world, and by using and knowing the secrets of both, we shall make more and more wonderful gardens. We do not want vastness and pomp alone ; we want detail, and mystery, and variety ; above all, we want surprise in our gardens. These are the elements which go to make the true garden-spirit, which really appeals to the human heart—and that is what gardens are for.



TAORMINA, SICILY



UNDERCLIFF

SHOWING USE OF LEVELS. SEE AXIS B, PAGE 11



UNDERCLIFF  
SHOWING USE OF LEVELS. SEE AXIS C, PAGE 11



SOSIEGO

USE OF ITALIAN OIL JAR AS POINT IN LINE OF AXIS



UNDERCLIFF

FROM A SIDE PATH OF THE GARDEN. SEE PAGE 11



UNDERCLIFF  
SHOWING APPROACH TO GARDEN. SEE AXIS C, PAGE 11



OLDFIELDS  
A TERRACE ADJOINING THE GARDEN



OLDFIELDS  
TEMPLE D'AMOUR SEEN OVER THE WATER BASIN THROUGH THE CENTRAL AXIS  
OF THE GARDEN



OLDFIELDS  
DETAIL OF TEMPLE D'AMOUR



MERCHISTON FARM

THREE PHOTOGRAPHS ILLUSTRATING THE POSSIBILITY OF BRINGING A BUILDING DOWN TO GRADE IN EFFECT WHERE ALL OR PART OF THE FOUNDATION IS IN EVIDENCE. THOUGH EIGHT FEET IN HEIGHT OF FOUNDATION ARE PLANTED OUT WITH SHRUBS AT THE SOUTH END OF THE HOUSE, THE CENTRAL PORTION IS BROUGHT INTO INTIMATE GRADE RELATION WITH THE ORCHARD LEVEL BY THE INTRODUCTION OF BROAD ROUGH STONE STEPS AND TURF APPROACH BETWEEN THEM. THE TWO NECESSARY RETAINING WALLS BOUNDING THEIR SIDES ARE CONCEALED BY SHRUBS PLANTED IN MASSES IN THE NATURAL GRADE



MERCHISTON FARM  
A NEARER DETAIL OF THE PLANTING AND TREATMENT



SHOWING GRADE TO BE CONSIDERED



VILLA D'ESTE

MAIN AXIS THROUGH HEDGES, STEPS, AND TERRACES TO CENTRE OF PALACE,  
WATER BEING INTRODUCED ON SEVERAL LEVELS

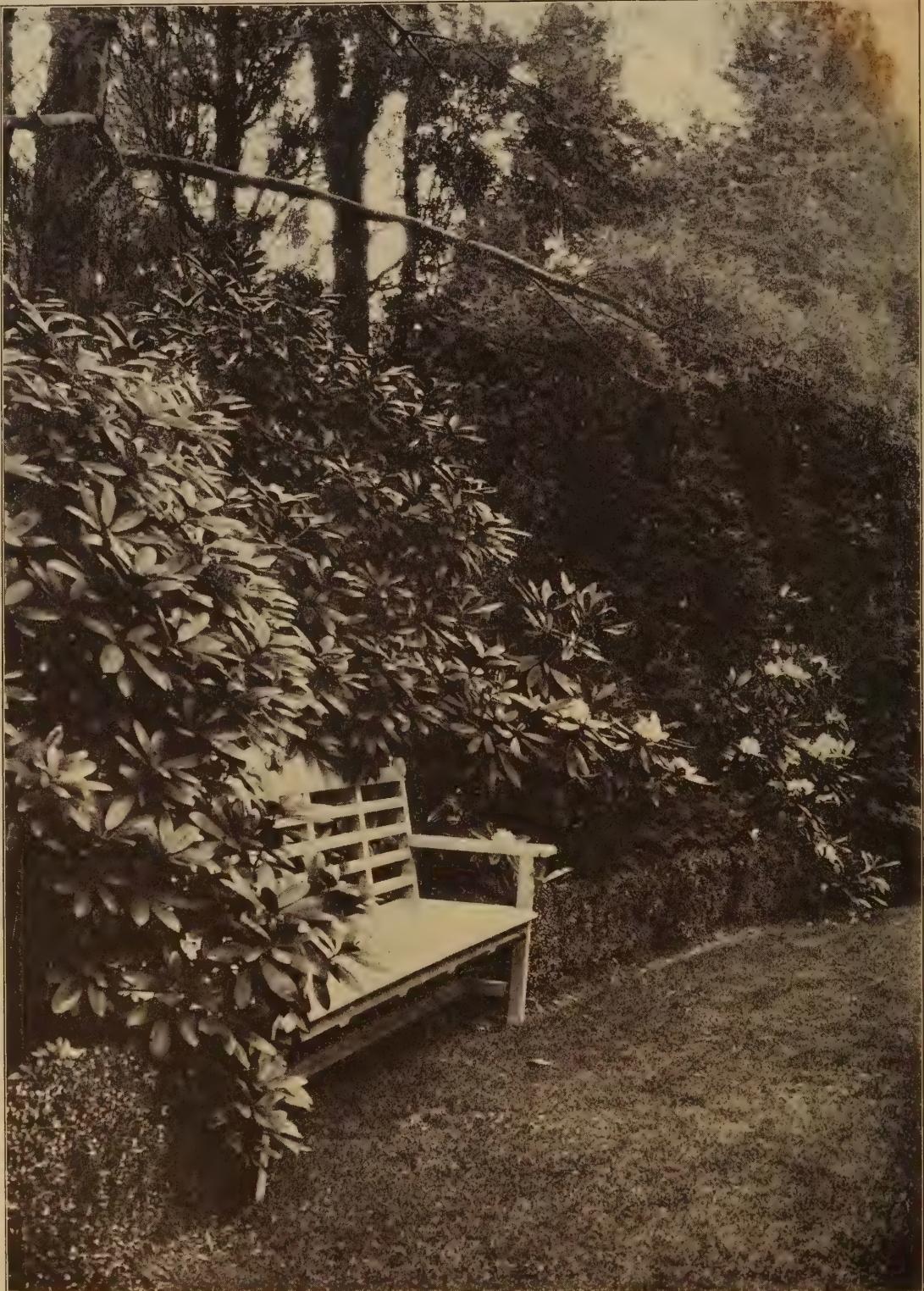


TAORMINA, SICILY

THE HEDGE IS OF LAVENDER, WITH LITTLE TUFTS LEFT AT REGULAR INTERVALS  
FOR ORNAMENT AND FOR BLOOM



TAORMINA, SICILY  
SMALL PRIVATE MODERN GARDEN



WELWYN

"A PLACE TO STAY IN—NOT TO PASS THROUGH . . . NOR MERELY A CUTTING-GROUND FOR BLOOM"



WELWYN

ILLUSTRATING THE INTEREST GAINED BY GOING DOWN INTO A GARDEN



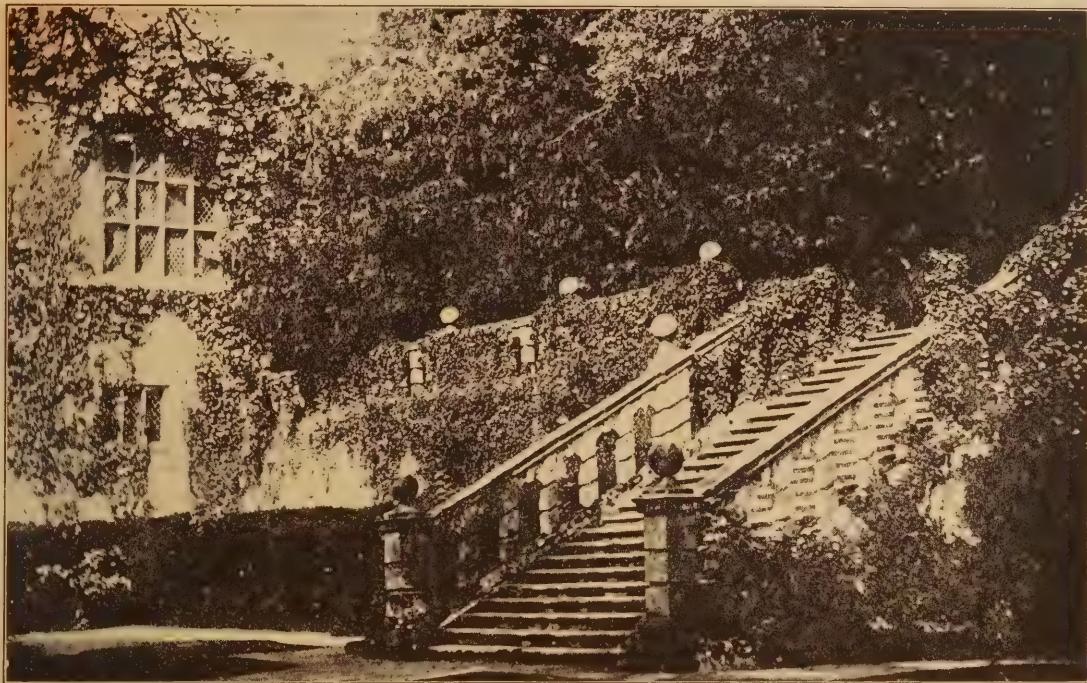
WELWYN

ILLUSTRATING THE EFFECT GAINED BY ONE FOOT IN GRADE BEING PLANNED  
WITH TWO SLIGHT STEPS, OF SIX INCHES EACH IN RISE. SEE PAGE 14



WELWYN

DETAIL OF LOW PIERCED-BRICK GARDEN-WALL



HADDON HALL, ENGLAND  
THE USE OF STEPS JOINING TWO TERRACES



WELWYN  
AN INTIMATE SIDE-PATH IN THE GARDEN, ILLUSTRATING THE ADVANTAGE OF  
A LAVISH USE OF GREEN IN ITS COMPOSITION

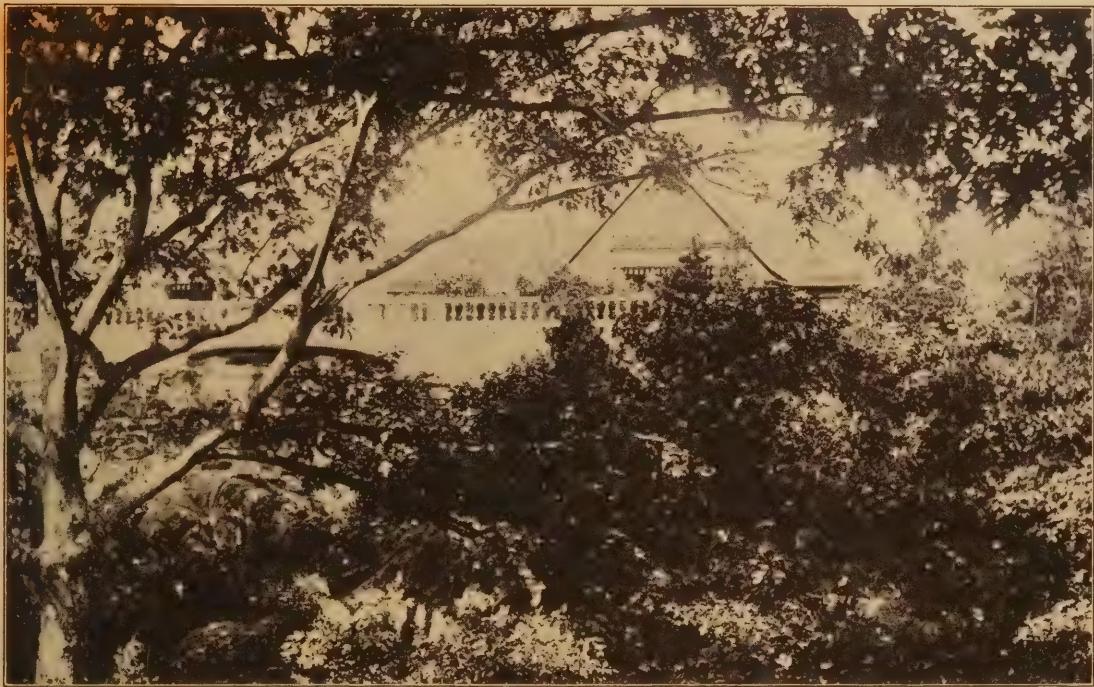


CROWHURST

A CORNER OF THE GARDEN WHERE IT JOINS THE WOODLAND



INFORMAL TREATMENT OF ROUGH STEPS, AMPLE WIDTH BEING  
ALLOWED FOR THE OVERHANGING GROWTH OF SHRUBS OR VINES



CROWHURST

POSITION OF TERRACE GARDEN, ABOVE NATURAL WOODS BORDERING THE  
MANCHESTER COAST



CROWHURST

APPROACH TO GARDEN FROM LEVEL BELOW IT



CROWHURST

THE GARDEN WHICH "CREEPS UP AND LOOKS IN AT THE VERY WINDOWS"



TWO DETAILS OF THE GARDEN AT CROWHURST



VILLA ROSAZZI, GENOA  
DETAIL OF THE GREEN PATH WHICH CONNECTS SEVERAL LEVELS OF GARDENS



MARGINAL TREATMENT OF STEPS WHICH OBLITERATES ALL HARD LINES BY THE  
USE OF OVERHANGING VINES



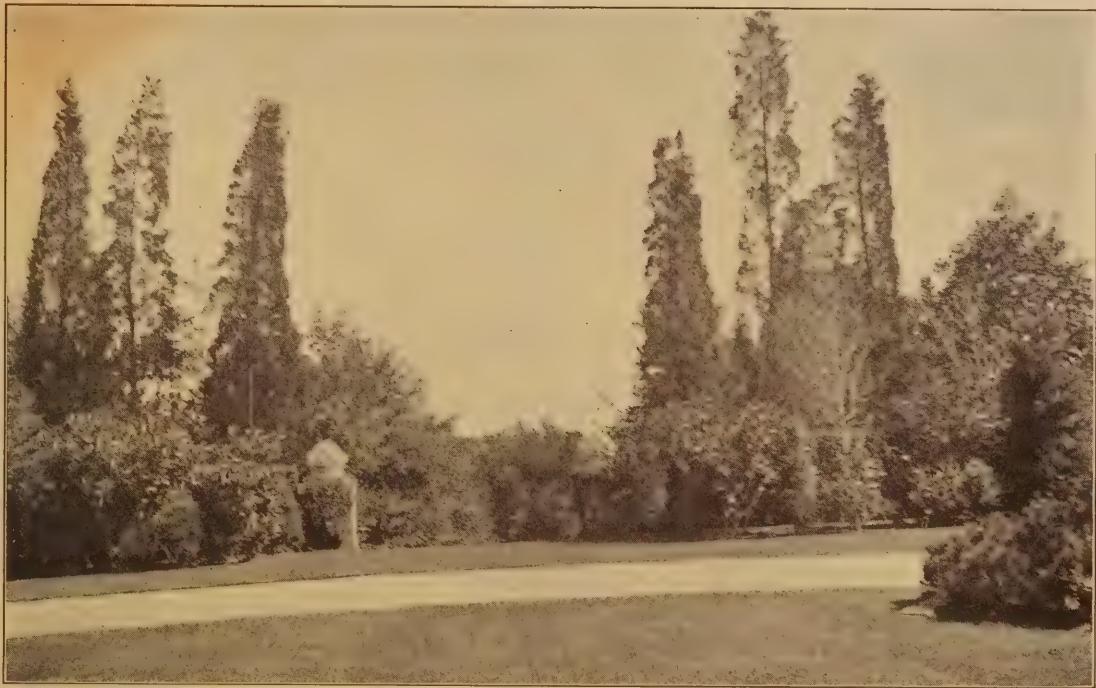
VILLA ROSAZZI, GENOA

WHERE A GREEN PATH WINDS UP AND DOWN A STEEP HILLSIDE, MAKING NUMBERLESS POSITIONS FOR ORNAMENT AND INTEREST. THIS TEMPLE D'AMOUR COMMANDS A WONDERFUL VIEW OF THE SEA IN THE DISTANCE



POPLAR HILL

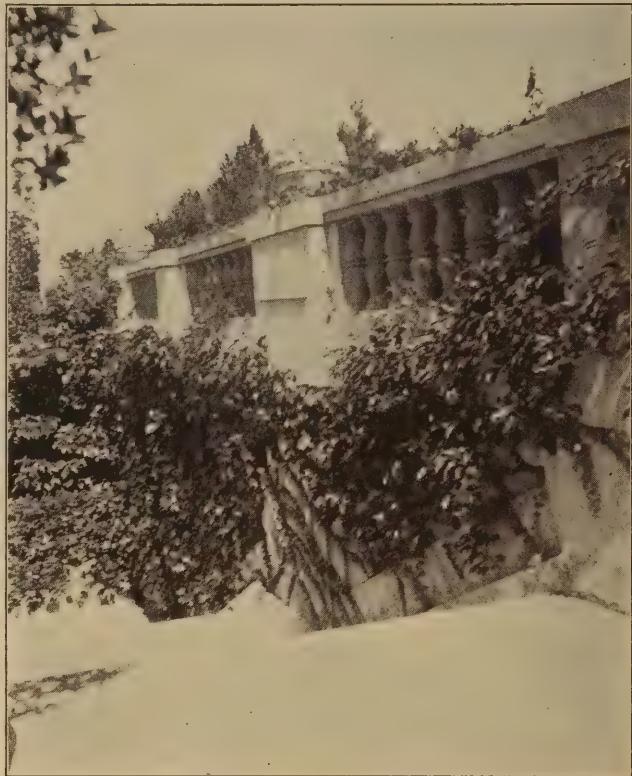
GARDEN STEPS, SHOWING MAINTENANCE OF PROPER VINE-GROWTH, NO  
ARCHITECTURAL FEATURE BEING HIDDEN



POPLAR HILL  
APPROACH TO GARDEN FROM ABOVE



POPLAR HILL  
TAKING ADVANTAGE OF ABRUPT GRADE TO MAKE THE STEPS THE IMPORTANT  
FEATURE OF A GARDEN



POPLAR HILL



DETAIL OF BALUSTRADE AND STEPS LEADING FROM UPPER  
LEVEL TO THE FLOWER GARDEN



A GARDEN HOUSE NEAR FLORENCE



MAUDESLIGH  
THE DIAL



*The*  
*Importance*  
*of*  
*AXIS*



## II

### THE IMPORTANCE OF AXIS



XIS in landscape design is the backbone of any planting plan which relates a garden or a pleasure ground to the house or to other parts of the formal outdoor planting. The importance of axis does not seem to be understood well enough by the average person. It is so vital in construction that the attention even of children should be so directed to good examples of its use in landscape design or architecture (and likewise to the missed opportunities), that at an early age the coming generation may be trained to see this underlying principle, without which the grandeur and symmetry of all great planting and architectural treatment here and in Europe will be unappreciated and only half seen. One finds masterly uses of axis at every turn in Europe. Striking examples of its importance are, for instance, found in the long vistas and consecutive treatment of plantings in Versailles, the Villa d'Este, in the lay-out of Paris, or at the Taj Mahal of India. Our national capital, Washington, might have been a more far-reaching example of fine axis-arrangement in this country if the plans of L'Enfant, the eminent landscape architect of George Washington's day, had been adhered to in full. L'Enfant was naturally influenced by Lenôtre's work and by the examples of fine planning in Europe.

The infringements which were constantly made in Washington upon the great plan of a Mall, in the placing of important buildings and open spaces in relation to each other, is of too common knowledge to need reference. The blind indifference to this fine art in the past hundred

## THE SPIRIT OF THE GARDEN

and fifty years has left unchecked liberty for those who were ignorant of what went to the making of beautiful cities, and the L'Enfant plan for Washington was entirely disregarded until the Park Commission of 1901, appointed under the influence of Senator McMillan, started the heavy task of bringing the public as well as the Mall back into line. To-day the Commission of Fine Arts — the direct heir of the 1901 Commission — has the purpose in hand of preserving the Washington plan from further encroachments.

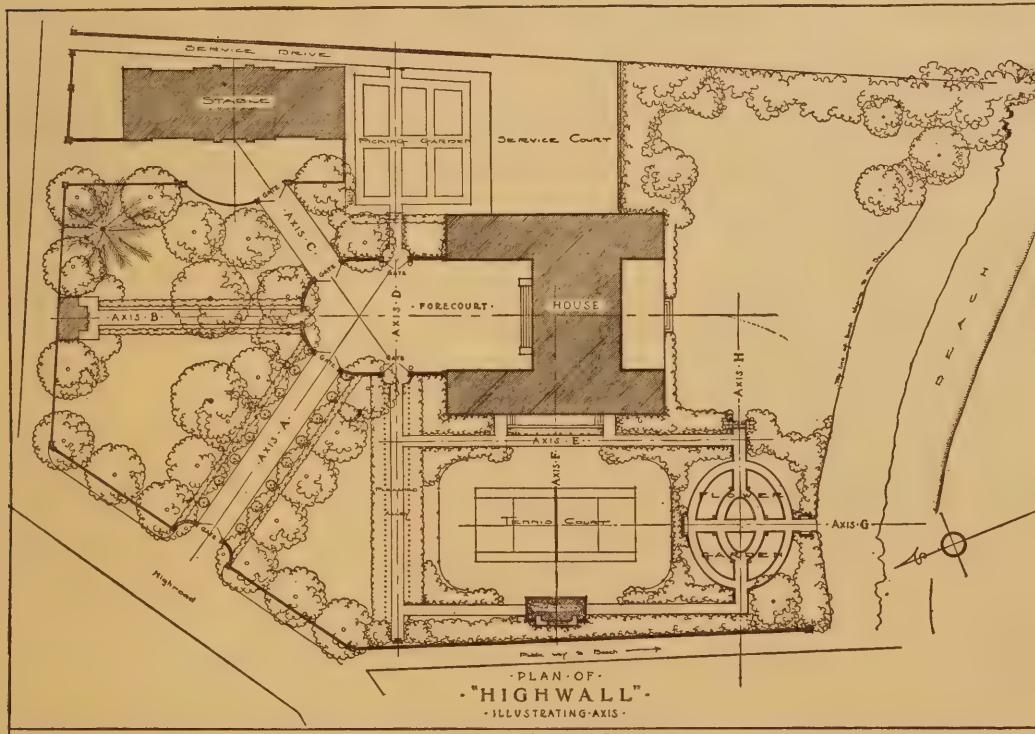
We may be proud of the fact that Washington is being protected from the vandalism of ignorance and greed, and we see appearing, as if by magic, consecutive and imposing treatments of axes which are based on the mighty and beautiful law of logical sequence between one point and another in the relation of architecture and planting.

The most recent achievement is the Lincoln Memorial, which has been placed in absolute relation to the dome of the Capitol and the Washington Monument, through a line of axis on which is established the great reflecting basin of water, flanked by a tree-bordered vista of great length and generous, masterly proportions. The exact centre of the dome lies in relation to the centre not only of the Lincoln Memorial, but of the basin and of the vista by which the two great national structures are connected. This logical tying together of the country's Capitol with the building which expresses the memory of Lincoln's great spirit is made very real to everyone who has the vision to see in it that magic line of axis which starts with the centre of a prominent building and ends far off in another all-important point of an equally prominent one.

The masterly handling of this principle — found all over the world where knowledge of planting in relation to architecture has had its place — holds our interest as no informality of treatment can ever do.

## THE IMPORTANCE OF AXIS

This quality of fascination is in no way dependent upon size alone. The same law of dignity and balance which holds in the Lincoln Memorial in Washington, or the Place de la Concorde in Paris underlies the relation through axis between a house and its garden or a street entrance, the intervening dooryard, and the house door. The proportions are different; but the mesmeric influence of balance in sequence and logical, picturesque arrangement is under the same great law. In creating formal places we build on the major axis or axes, and on definite minor axes which lie in relation to them, and like all great principles, we



find that their influence, in small ways as in great, is marked by unchanging truth and value. A picturesque arrangement out of doors is seldom successful unless the law of axis and balance is evident enough to make the superimposed informal detail enhanced by it. Far be it from me to give the impression that informality is to be

## THE SPIRIT OF THE GARDEN

done away with and that treatment of anything should be stereotyped and handcuffed in formality. The formal underlying construction should be more commonly understood as something on which to play with our informalities of beautiful, unexpected, green growth. Formality is by no means gaunt or bald. It can pierce green woods in paths, and add dignity and beauty to every upright tree-trunk or fern which borders them. It can use a distant mountain, by bringing it in relation to a terrace by a judicious clearing, and yet leave every tree-branch which frames the distance in balanced, exquisite outline. We have all seen slashes cut through woodland to gain an outlook, with no sense of the value of the middle ground or the ruthlessly destroyed intermediate growth as a frame or setting. The foreground coming in sharp relation to a distant view always makes it farther away in composition. The introduction of intermediate detail at one distant point, or at varied positions in perspective, draws out the scheme and makes the final picture — which is the objective point — not only more picturesque but far more interesting in its illusive distance. The arrangement of an axis should never be barren and unimaginative in the incidental treatment along its length, but the objective point and its relation to the starting point should not be interrupted. It is the maintaining of this principle which creates the line of axis.

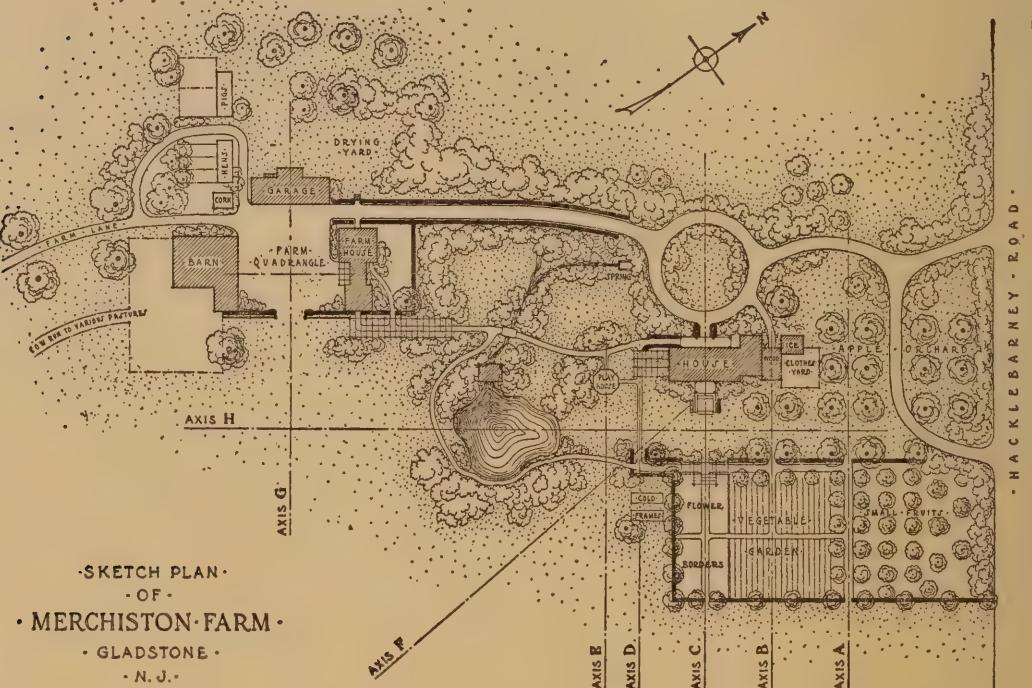
In establishing this relation between plantings and buildings to the best advantage, too much emphasis cannot be given to the necessity of establishing collaboration between an architect and a landscape architect in the very first planning and placing of a house and its surroundings. There are parts of the house which essentially belong to the garden and parts of the garden which are as essentially parts of the house, and there is no separating them if a successful scheme of the whole is to be realized. For

## THE IMPORTANCE OF AXIS

a landscape architect to add a garden or terrace treatment after an architect has finished the house is always to make the most of a patched-up undertaking, and the great axes and most valuable points in correlation are impossible to create at their best. The two minds should work together while the project is still on paper, each foreseeing in his own undertaking the fullest outcome of perfected detail, which calls distinctly for the two professions. For an architect to ignore this point and to establish the general scheme of outdoor arrangement in terraces, garden design, and so forth, trusting to a planting being made later by someone who is willing to fill out his half-accomplished work, is unfair to the owner, who too often never realizes how great an opportunity is lost. To the person who is to create the very composition of the planting should belong the creation of the original composition of the outdoor treatment. This coöperative planning of a successful undertaking may easily be looked upon as the overlapping or common ground of the two professions. The fact that so often this is overlooked, and an architect holds the whole undertaking in his hands up to the point where he must call in a nurseryman—who will do the planting according to his untrained suggestion—is due to ignorance of the public concerning what an architect should not undertake, and what they should look for in a landscape architect, if the fullest opportunity of any undertaking is to be seized. The door of a house opening upon a terrace, which again by a flight of steps drops to a garden, is a point of decision which belongs to two minds. The door and steps and their planting are just as much a part of the garden as of the house, and the original decision should be made simultaneously in the treatment of the entire scheme. The cedars and distance through a gateway lying beyond the flowered terrace and water pool have just as much bearing on the door through which they

## THE SPIRIT OF THE GARDEN

are seen as the interior house-treatment has in its relation to the same door. To take this door—for the sake of example—as a vantage point, is to show it as absolutely part of both the architectural- and the planting-detail. You cannot divorce it from either. Or suppose you have a fountain so symmetrically placed in the garden that it is seen through the open door from the interior of a library. Is it not as much a feature of the library embellishment as it is of the garden?



These facts, when realized, seem simple enough, but it is amazing to find how seldom they are planned from the start. It is this knowledge of the value of axis that is as essential to good landscape-gardening as it is to good architecture. The Italians of the Renaissance were past masters of this principle, as numberless villas testify. Instead of outdoor arrangement being uninvolved when related to the home, no matter how simple it may be, it should be involved and interrelated in just as many points

## THE IMPORTANCE OF AXIS

and with as many logical sequences as can possibly be thought of without becoming confused. If it is confused, it is badly proportioned or planned.

The art involved in garden design requires technical knowledge as well as vision. We shall not have the beautiful and masterly gardening of Italy, France, and England in this country until we become more keen in our perception of the underlying anatomy of the plans upon which our fine plantings and placing of buildings are based. Never was the saying that “fools rush in where angels fear to tread” more applicable than in the vandalism of self-confident yet ignorant owners, who make meaningless and ill-advised arrangements in placing of buildings and in their plantings. The same effort and expense, whether simple or elaborate, would go further if a clearer conception of construction were more common, and a realization that—apart from the knowledge of the beauty of individual shrubs and trees—there is much to be learned in the underlying principles of the art of using them well. The greatest law involved as a starting point is that of the line of axis and a more picturesque treatment of it in relation to the problem as a whole.





BOBOLI GARDENS, FLORENCE

A MAJOR AXIS



VILLA CAMPANELI, TAORMINA

ONE OF FOUR RADIATING AXES FROM A CENTRE ENCLOSURE OF ARCHES  
AND SEATS. AN INTIMATE AND INTERESTING GARDEN IN THE MIDST OF A  
GROVE OF OVERGROWN TANGERINES



WHITEGATES FARM

A BROAD MARGIN OF TURF, INCLUDING TWO ROWS OF APPLE TREES, LIES ABOUT THIS GARDEN ON THREE SIDES, THE HOUSE BEING ON THE FOURTH SIDE. THIS FORMS AN ENCLOSURE BORDERED ON ONE SIDE BY THE LOW GARDEN-HEDGE AND ON THE OTHER BY A LOW STONE WALL, PIERCED BY GRILLE GATES OPPOSITE THE GARDEN PATHS. THE APPLE BOUGHS APPEARING BETWEEN THE EYE AND THE GARDEN PROPER, SEEN FROM THIS OUTLYING GREENSWARD, MAKE VERY INTERESTING AND VALUABLE NOTES IN FOREGROUND COMPOSITION, NOT ONLY AT THE PERIODS OF BLOOM AND OF FRUIT, BUT IN THE VERY FORM OF THE GNARLED BOUGHS THEMSELVES



SOSIEGO  
ON THE MAJOR AXIS OF THE GARDEN ENCLOSURE



WHITEGATES FARM  
ANOTHER EXAMPLE OF THE FOREGROUND GAINED BY APPLE TREES



WHITEGATES FARM

THE GARDEN, AS WELL AS THE HOME, WAS PLANNED ON THE EXACT AXIS OF AN APPLE ORCHARD. THE VISTAS FROM PATHWAY OPENINGS BEING IN CONFORMITY WITH THE SPACES BETWEEN THE APPLE TREES, COMPOSITIONS IN DISTANCE ARE POSSIBLE THROUGH EACH GRILLED GATEWAY



VILLA ALDOBRANDINI  
NEARER DETAIL OF PAGE 61



VILLA ALDOBRANDINI

ILLUSTRATING AN IMPORTANT AXIS RUNNING FROM THE BANQUET-HALL  
ACROSS THE FORECOURT TO A WALL FOUNTAIN WITH WATER CASCADES ABOVE.  
SEE PAGE 62



VILLA ALDOBRANDINI

THE RUNWAY FOR WATER FROM THE RESERVOIR ABOVE TO THE SUCCESSION OF  
CASCADES SEEN ON PAGE 61



THE LINDENS  
SHOWING AXIS BETWEEN STREET GATE AND HOUSE DOOR



THE LINDENS

A NEARER DETAIL OF AXIS SHOWN ON PAGE 63



#### THE LINDENS

THE LONG AXIS, STARTING WITH THE GATEWAY (SEE PAGES 63 AND 64) AND  
EXTENDING THROUGH A SEMISHADED GARDEN WITH OLD EVERGREENS  
ABOUT IT, AND THROUGH A LONG FLOWER-GARDEN PATH BEYOND



#### THE LINDENS

FROM THE LONG FLOWER-PATH, LOOKING BACK TOWARD THE HOUSE,  
THROUGH THE SEMISHADED GARDEN SURROUNDED BY EVERGREENS. SEE  
PAGE 65



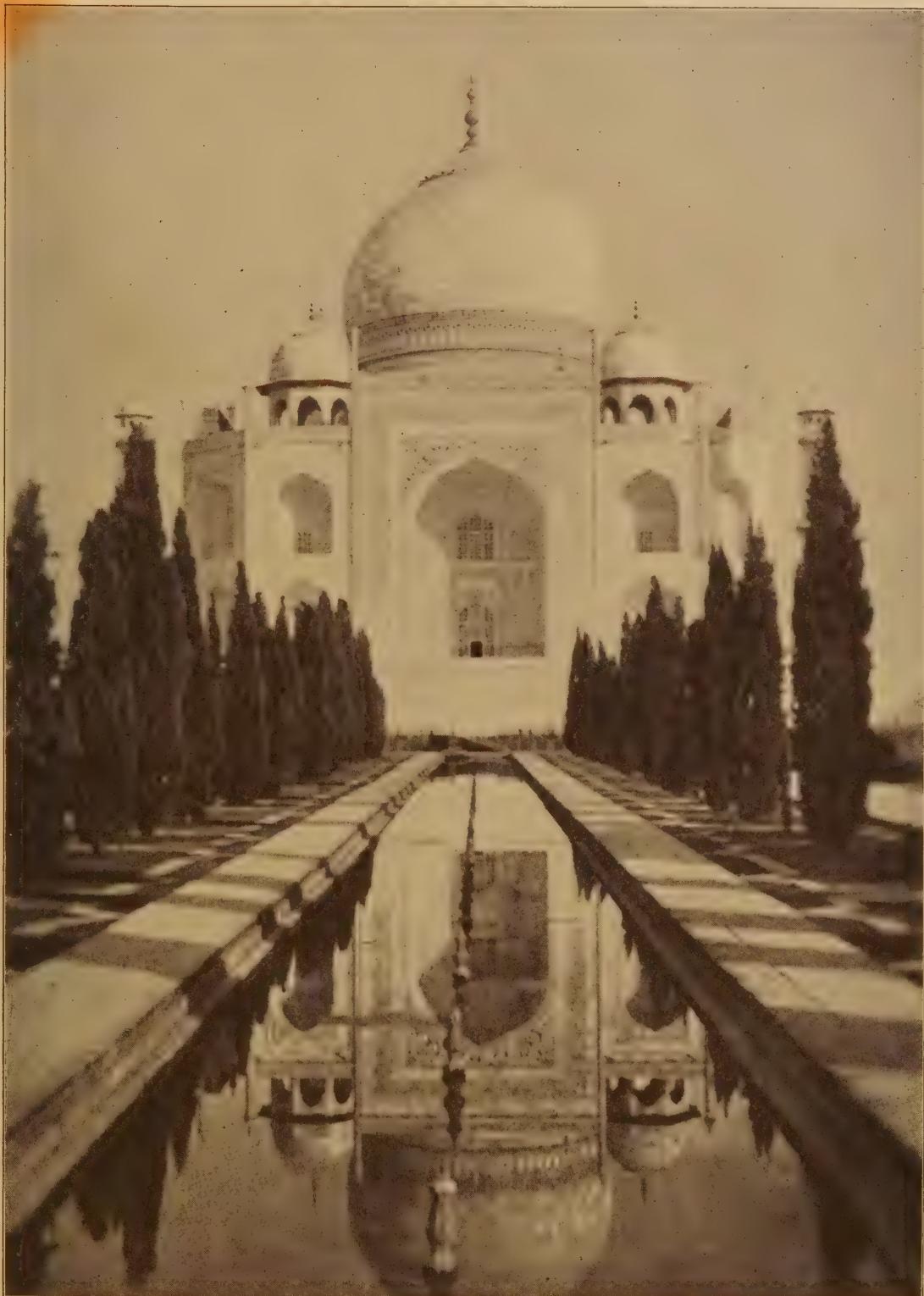
### THE LINDENS

A NEARER VIEW, FROM THE DIAL TO THE DOOR AT THE BACK OF THE HALL

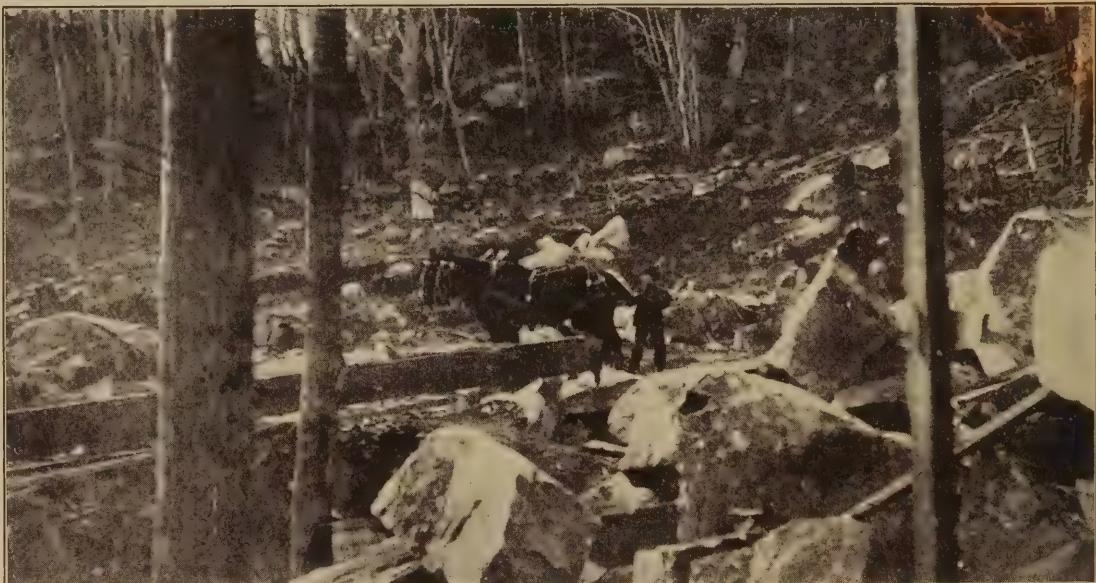
VILLA CAVALIERI  
SEAT OF THE KNIGHTS  
OF MALTA



AN INTERESTING ILLUSTRATION SHOWING THE IMPORTANCE OF AXIS MADE BY PLEACHED ALLEYS, WHOSE OPENINGS CENTRE ON THE DOME OF ST. PETER'S, FAR AWAY ACROSS THE CITY OF ROME. (THIS IS DISCERNIBLE IN THE FIRST ILLUSTRATION; IN THE OTHER, THE CAMERA FAILED TO INCLUDE IT.) THE AXIS IS EFFECTIVE IN MAKING A BALANCED AND COMPLETE COMPOSITION, SEEN THROUGH THE KEYHOLE OF A GATE WHICH OPENS UPON THIS SHADY PATHWAY



THE TAJ MAHAL, INDIA



UNDERCLIFF

THE SAME AXIS AS THAT SHOWN IN THE PLANTED GARDEN, BELOW. THE GRADE IN EXCAVATION WAS LOWERED EIGHTEEN FEET AT THE END OF THE GARDEN, THROUGH THE FORMATION OF THE "STERN AND ROCK-BOUND COAST" OF THE NORTH SHORE. THE ARBOR, AS SEEN BELOW, WAS USED AS A LOGICAL TERMINATION AND DISGUISE OF THE NECESSARILY AUSTERE RETAINING-WALL



UNDERCLIFF

AXIS OF THE GARDEN SEEN THROUGH ENTIRE LENGTH OF THE HOUSE, AND CENTRING ON THE BREAKFAST-ROOM TABLE (SEE AXIS A, PAGE 11). THE DROP IN LEVEL BETWEEN THE TERRACE AND THE GARDEN-TURF IS BUT SIX INCHES AND COVERED BY ONE STEP, BUT THIS GIVES A DISTINCT IMPRESSION OF DEMARCTION BETWEEN THE GARDEN AND ITS SURROUNDINGS



### UNDERCLIFF

THE FORECOURT, PLANTED MAINLY WITH RHODODENDRONS AND THORNS  
THE HOUSE IS REACHED THROUGH THE NATURAL WOODED DRIVEWAY; ON THE  
OTHER SIDE LIES THE SEA. SEE PAGE 11, AXIS E



### UNDERCLIFF

THE CENTRAL DOORWAY OF THE HOUSE, ON WHICH THE GARDEN'S AXIS WAS  
ESTABLISHED. TAKEN BEFORE PLANTING, FROM THE WOODED LAND AT THE  
BACK OF THE GARDEN SITE. SEE PAGE 11, AXIS A



FERN HILL, BURLINGTON, VERMONT

THE LINE OF AXIS IN AN OLD GARDEN, CUTTING THROUGH THE DENSE SHADE OF SPRUCES BETWEEN THE FLOWER GARDEN AND THE VEGETABLE PLANTINGS BEYOND. THE SPACE IN SHADE UNDER THE TREES IS LARGE ENOUGH TO MOVE ABOUT WITH EASE. IT HOLDS TWO SEMICIRCULAR SEATS COMFORTABLY. THE FALLEN SPRUCE-NEEDLES ARE ALWAYS COOL UNDER ONE'S FEET AND THE BRILLIANCE OF THE FLOWERS SEEN FROM THIS SEMISHADE IS VERY RESTFUL AND CHARMING. FROM THE EXTREME END OF THE VEGETABLE GARDEN BEYOND, THE GLIMPSE OF COLOR SEEN THROUGH THE SPRUCES IS INTERESTING. THIS WAS MADE BY THE CAREFUL CUTTING OF BUT FOUR SPRUCE LIMBS, THE REST OF THE BRANCHES FORMING THE NATURAL ENCLOSURE



MERCHISTON FARM  
THE TREATMENT OF AN INFORMAL APPROACH TO THE HOUSE



MERCHISTON FARM  
THE SAME PATHWAY FROM THE OPPOSITE DIRECTION



A FLORENTINE VILLA



HIGHWALL

FROM GARDEN SEAT TO THE SEA. SEE PAGE 49, AXIS G



HIGHWALL  
SEE PAGE 49; AXIS E



A GREEN-TERRACE TREATMENT IN RELATION TO AN IMPORTANT  
DOOR OF THE HOUSE

COURTESY OF WILLIAM S. RICHARDSON, ESQ., CHESTER, NEW JERSEY



MAUDESLIGH  
ONE OF THE MINOR AXES OF THE GARDEN

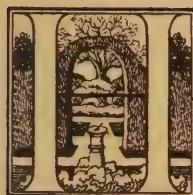


The Use of  
THE HEDGE



### III

## THE USE OF THE HEDGE



EDGES might be described as that formality of green growth most nearly related to architecture. Indeed, there is so very fine a line between their artificially produced form and proportion and that of an architectural detail that practically they may be thought of as part of the general architectural scheme. It is the meeting-point of architecture and the green world— one of the instances where Nature, harnessed to civilization, does not lose in value. We might compare the hedge to the magic— though artificial — touch which transforms the great forest tree, with all its freedom of growth and beauty of line, into a splendidly wrought column, so full of proportion and dignity that the sisters of the forest, from which it came, might almost envy it.

The hedge is essentially artificial in its original treatment and also in its preservation, and left untouched for a short period, goes back with amazing alacrity to the freer growth which the Lord intended.

Let us begin with our low flower-bed borders, our box and our barberry, and think of them as hedges. They are the little ones, and they creep up in size to those which we look over— which are of enormous use—and to those which are higher than ourselves ; and then we begin to think of the stately hedges of box and holly in Scotland and England, and the wonderful yew and ilex hedges which we find in Italy—the backgrounds for the statues ; the enclosures for the amphitheatres ; the protecting walls behind which romance and intrigue have been born and cardinals have walked.

## THE SPIRIT OF THE GARDEN

The hedge is no upstart; it has accentuated scenes of splendor from the earliest times of planting. It has lent itself as gracefully to the merrymakings of the maze as to the gardens of the Roman Emperors.

The great note of all the famous villas of Italy—so wonderful in their outline and proportion that no flowers are needed to make them gardens—is the perfect harmony of idea between the architectural details of steps, pools, and pathways and the walls formed by hedges.

The use of the hedge is a very valuable asset which came into existence as civilization advanced to the point where man first grasped the idea of privacy and individuality about his home. In the very earliest records of gardens there are illustrations of the hedge in the quaintest perspective.

The hedge is an accent, first and foremost, and its purpose is either a background or a barrier. Being artificial, it of necessity should be planted in relation to architecture—that term being used to denote the formalities of garden or parterre arrangement as well as of the buildings proper. A hedge must have a purpose, just as much as a balustrade or a flight of steps; it must be in proportion to its environment, just as much as the house or its garden. It should be looked upon, where it is used as a background, purely as a flat surface against which the informal growth of flowers or the moving figures of people are accentuated. When considered in the larger scheme, where trees in the distance and the perspective of diminishing lines are seen in relation to it, its own sharp outline becomes an important factor. Therefore, two uses are found in the same hedge: in relation to smaller things it is a background, and in relation to larger things, an accent. When planted in front of old trees, the hedge makes in its contrast, in rigidity of form, a note so firm and controlled as to accentuate the freedom of growth in the trees. It lends a note of variety while suggesting an important one in composition.

## THE USE OF THE HEDGE

As a barrier, the hedge is of practical use and more pleasing to the eye than any other form of fencing. Its most important use is found when planted in front of the houses on a village street. It gives to the street itself, as does nothing else, a style in composition ; and from the owner's view within the grounds it makes the place seem larger and more important by cutting off the highway as well as providing a background.

When service-wings of houses lie in close proximity to the garden or terrace, and privacy must be secured though there is limited space, the hedge is of great advantage, as a strip of land from four to six feet wide is all that is needed to screen off that part of the house and to create a background for the terrace or the garden.

In the plantings of gardens, clipped blocks of hedge may be introduced for the purpose of accent or contrast at the crossing of paths and sides of gateways, or other blocks as backgrounds for seats or fountains. Niches for the placing of statues are frequently found abroad cut into the surface of the hedge and are sometimes carried out in this country with marked success. In the bounding of terraces, where used alone or planted behind a balustrade, a hedge is always dignified, and an important note.

There is a prevalent idea that hedges require great time and care in this country where very high wages are to be considered, but anyone who has had them knows that for what they lend in effect they take comparatively little time. If a hedge is well kept from the beginning, three to six clippings a year are all that are required for the most vigorous. We spend an infinitely greater proportion of time on vast extent of lawns, in relation to the amount of pleasure we derive from them. If there is to be any choice in the things which require labor, do without some unnecessary areas of lawn which take weekly attention, and give a fraction of that labor to hedges.

## THE SPIRIT OF THE GARDEN

Climbing roses, if not allowed too much liberty in their growth, make a wonderfully lovely hedge when grown over some artificial support of the shape and height required. Hornbeam, cherry, dogwood, laburnum, arborvitæ, and dozens of other small trees lend themselves easily to being bent into the form of hedge-like arbors, and with so delightful an effect, that one wonders the charming sense of frolic and surprise is not more sought after by us all. Why are we so contented to pass from one scheme of arrangement to another through barren treatment, when it takes but a hedged-in walk to give us the sensation of a marked place-apart, and makes all the difference in the world in the overlapping interests to be gained by a bit of imagination?

Is there nothing more to be desired in the formal approach to a garden than a gravel path, flanked with the neatly kept turf-edging of a lawn? The path, it is true, is the only bare necessity; but is that all we have to consider? Suppose the path is looked upon as but the backbone of the approach, and we add a broad hedge of great height on either hand, perhaps so planted that three to six feet of margin are left on each side of the pathway for shade-loving flowers? We thus create shadows, a mossy path, an invitation for birds, an increased sense of distance, a vanishing point in perspective, an added lovable feature about our home; and the pathway has been made a romantic introduction of shade between two interesting open spaces. Children grown to men and women fifty years after will remember the spot with a glow of mystery and pleasure, whereas the barren, well-kept path would be quite forgotten. If a pathway for some reason should not be bordered by a high unbroken line of this kind, it can be flanked by regularly or irregularly planted shrubs, placed as far apart as desired. Cedars, dwarf fruits, thorns, or poplars all form beautiful path-margins of a broken formal type. In England I re-

## THE USE OF THE HEDGE

member a wonderful hedge on either side of a wide grass-path joining an artist's studio, which was built on the edge of a little wooded piece of land, and his garden, which was by his house some distance away. The path lay in a graceful curve through a grain-field terminating at the studio door. The hedge was formed of sweetbriar rose, kept clipped to a rounded top, standing about four to five feet high. The perfume from the young shoots was pungent and delightful as one passed along the path, and the ripening grain, seen on either side of it, made a fine waving background for the bright green color and formal outline of the hedge.

Clipped perpendicular walls of hedge can be made when a pathway should be introduced through tall swamp- or wild wooded-growth. By introducing a dense natural planting of high-bush blueberry, clethra, the various viburnums and thorns, wild roses, azaleas, barberry, and spicebush, and by constantly cutting their growth to a true vertical line on each side of the path, a tall and interesting enclosure for a green walk can be formed in a few years. The constant pruning induces a vigor of growth on the face of the green wall which is very beautiful. A consistent choice of natural plants can in this way create a feature leading from one important point to another. The setting of a house, for instance, can—with no false introduction of planting—be connected with an equally architectural garden or tennis court, through a stretch of natural woodland which demands some continuity of treatment.

When entrances through hedges are to be cut in semicircular or "vaulted" arches, it is well to have a frame made of the desired shape and have the hedge-opening cut by this frame year after year. Curved lines when left to the accuracy of the eye are not true, and the general outline suffers in consequence. Our old, much abused friend, the privet, is so inexpensive and so dependable that no one is left with an excuse for going

## THE SPIRIT OF THE GARDEN

without a hedge wherever one can be tucked in. *Arborvitæ*, buckthorn, hemlock, hornbeam, barberry, beech, and some of the viburnums are more to be desired when one's choice alone is to be considered. Nothing is more tranquil than the quality of green form which good hedge-pruning gives to a composition, and it is far better to have a thousand feet of privet than a few hundred feet of some rarer hedge. The composition comes first and the material used, second, in the importance of hedges.



BOBOLI GARDENS, FLORENCE  
GREEN WALLS FORMED BY CLIPPED SHRUBBERY



#### OLDFIELDS

HEDGE OF HEMLOCK AS A BACKGROUND WITH BOX EDGING USED ON GRASS PATHS. NOTE THE LACK OF ALL HARD TURF-TRIMMING BETWEEN IT AND BOX BORDER



MERICSTON FARM

INFORMAL HEDGE TREATMENT BETWEEN HOUSE DRIVE AND FARM BUILDINGS.  
SEE PLAN, PAGE 52



HIGHWALL

FOUR ILLUSTRATIONS SHOWING USE OF HEDGES AND WALLS TO FORM OUTER  
BOUNDARY, INNER COURT, FORECOURT, AND SCREEN PLANTINGS  
NO. 1. ENTRANCE TO FORECOURT. SEE PAGE 49, AXIS A



HIGHWALL

HEDGE TREATMENT ON EACH SIDE OF ENTRANCE DRIVE. HEDGE OF VIBURNUM  
DENTATUM. SEE PAGE 49, AXIS A



HIGHWALL

OPPOSITE SIDE OF DRIVE, AT TIME OF PLANTING STABLE AND GARAGE—THE  
ENTRANCE TO THE LATTER BEING ON THE STREET SIDE. SEE PAGE 49



HIGHWALL

AXIS FROM HOUSE DOOR THROUGH WALL TO FACE OF GARAGE, WHICH WAS USED  
AS A BACKGROUND. SEE ILLUSTRATION ABOVE, ALSO PAGE 49, AXIS B



HADRIAN'S VILLA, TIVOLI



HADRIAN'S VILLA, TIVOLI



HADRIAN'S VILLA, TIVOLI



CROWHURST



CROWHURST

TWO ILLUSTRATIONS OF A FORMAL PLANTING OF ARBORVITÆ USED IN THE GARDEN AND AGAIN INTRODUCED IN THE INTERIOR OF THE HALL, BRINGING THE FEELING OF THE GARDEN DIRECTLY INTO THE HOUSE



MAUDESLIGH

TREATMENT OF DRIVEWAY APPROACHING HOUSE FLANKED BY ARBORVITÆ. THE WIDE MARGIN ON EITHER SIDE—TURF TERMINATING IN A HEDGE LINE—GIVES A COMPOSITION TO THE DRIVEWAY ITSELF AND AT THE SAME TIME ACCENTUATES THE FREER GROWTH OF THE TREES BEHIND IT



MAUDESLIGH

FIVE ILLUSTRATIONS SHOWING ORIGINAL HILL ON WHICH, FOR VARIOUS REASONS, IT WAS BEST TO PLACE THE NEW GARDENS, WATER TOWER, AND GREENHOUSES EXISTING. THE HILL-PLANTING ABOUT THE GARDEN ENCLOSURE WAS MADE OF NATIVE TREES AND PLANTS AS DESCRIBED ON PAGE 173. THEIR GROWTH HAS EVENTUALLY OBLITERATED THE WATER TOWER FROM VIEW AND LENT THE OPPORTUNITY FOR A CLIPPED PERPENDICULAR WALL

I. GARDEN WALLS BEGUN



MAUDESLIGH  
II. SITE AFTER FIVE YEARS



MAUDESLIGH  
III. APPROACH TOWARD GARDEN ON AXIS TO GARDEN ENTRANCE, BEFORE  
PLANTING



MAUDESLIGH

IV. TOWARD GARDEN ENTRANCE. ILLUSTRATES WALLED WALK OF NATURAL CLIPPED GROWTH FORMING THE CONNECTING FEATURE BETWEEN HOUSE AND GARDENS. SEE ILLUSTRATION V FOR SAME GATEWAY



MAUDESLIGH

V. GATES AT EACH END OF THE CENTRAL PART OF THE UPPER GARDENS. GREEN-HOUSES BEYOND THE CLIPPED HEDGE



### MAUDESLEIGH

EIGHT ILLUSTRATIONS SHOWING USE OF SALIX PENTANDRA HEDGE, PLANTED TO CUT OFF EXISTING GREENHOUSES FROM SITE OF GARDENS. OVAL CLIPPINGS IN GATEWAYS EMPLOYED AND A GREENHOUSE YARD CREATED. SEE PAGE 173. AFTER PASSING THROUGH THE ENTRANCE GRILLE-GATE (PAGE 98), THE LONG GARDEN-PATH TO THE OPPOSITE SIMILAR GATEWAY WAS OF NECESSITY CONFRONTED BY THE GREENHOUSES, AT THE TIME THE GARDENS AND APPROACH WERE MADE

- I. DURING WORK
- II. FIRST PLANTING





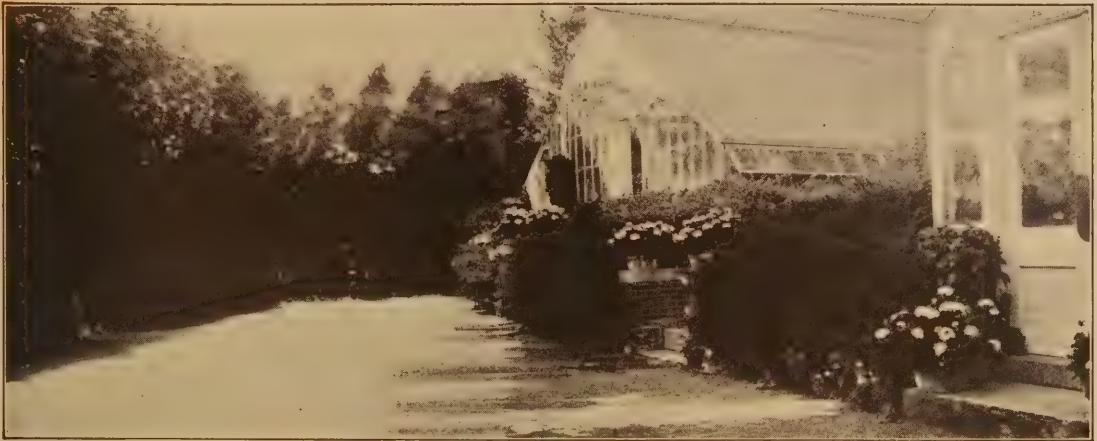
MAUDESLEIGH

III. SALIX HEDGE BEFORE IT REACHED FULL GROWTH



MAUDESLEIGH

IV. HEDGE CLIPPED. TAKEN FROM SIDE PATH OF UPPER GARDEN. ILLUSTRATING THE COMPLETE SCREENING OF GREENHOUSES WHERE BUT EIGHTEEN INCHES OF PLANTING SPACE WERE GIVEN. SEE PAGES 83 AND 173



MAUDESLEIGH

V. GREENHOUSE YARD BEFORE HEDGE REACHED FULL HEIGHT  
SEE PAGE 173

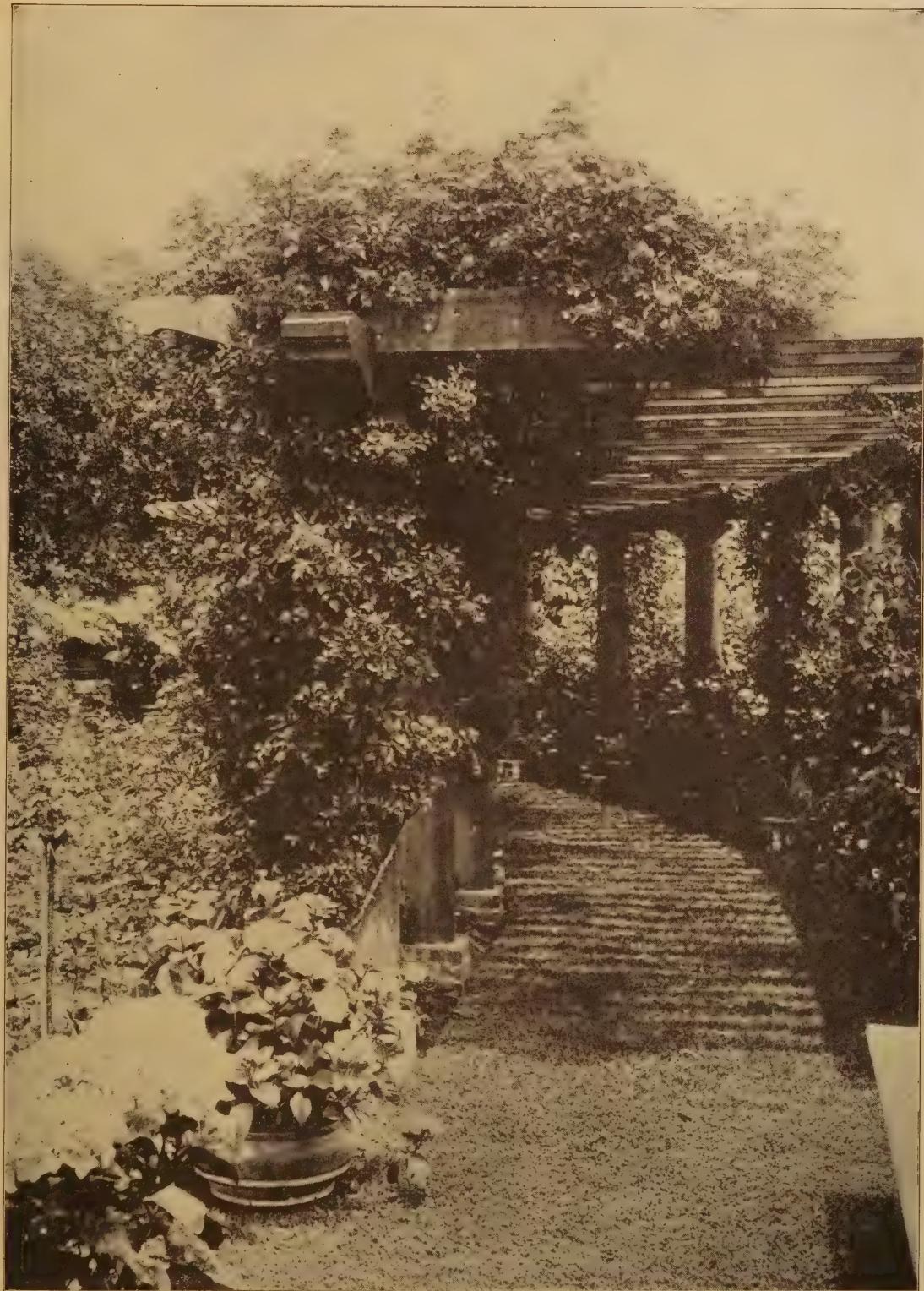


MAUDESLEIGH

VI. TO UPPER GARDEN FROM GREENHOUSE-YARD ENTRANCE  
OPPOSITE NO. III, PAGE 100



MAUDESLEIGH  
VII. ROSE GARDEN AT TIME OF PLANTING



MAUDESLIGH  
VIII. SAME AS NO. VII, WHEN MATURE



CRAIGIE HOUSE

TWO ILLUSTRATIONS, BEFORE AND AFTER PLANTING, SHOWING THE USE OF THE TRELLIS FOR VERY RAPID EFFECT IN CUTTING OUT SOME OBJECTIONABLE FEATURE OR MAKING A GARDEN DEMARCATON WHERE NO SPACE COULD BE GIVEN TO THE GROWTH OF A HEDGE. THE OLD STABLE, USUALLY THE HAUNT OF NUMBERLESS PIGEONS, LENT INTEREST TO THE GARDEN WHEN SEEN IN PART ONLY. THE LATTICE USED IN THIS WAY SHOULD BE ENTIRELY COVERED BY GREEN, KEPT WELL-CLIPPED IN FORM. THE OPENING IN THE HEDGE-FENCE (SEE PAGE 105) WAS MADE OF THE ORIGINAL DOORFRAME TAKEN FROM THE HOUSE IN PORTLAND, MAINE, WHERE LONGFELLOW WAS BORN. THE DESIGN IN BOX EDGING WAS RESET IN ITS PERSIAN PATTERN EXACTLY AS THE POET HAD ORIGINALLY DESIGNED IT WHEN THE GARDEN WAS ADDED TO CRAIGIE HOUSE BY HIM



CRAIGIE HOUSE  
II. AFTER PLANTING



A PLEACHED ALLEY



*Photograph from M. E. Hewitt Studio, New York*

### WELWYN

THE IMPORTANCE OF THE GREEN ENCLOSURE OF A GARDEN



PEACOCKS AT WARWICK CASTLE, ENGLAND

A REAR VIEW AND FRONT VIEW. THE BIRDS SEEMED TO KNOW HOW IMPORTANT THEY LOOKED AGAINST THE FINELY KEPT HEDGE, AS THEY LITERALLY "STOOD FOR THEIR PHOTOGRAPHS" THE MOMENT THEY SAW THE CAMERA



VILLA D'ESTE  
PLANTING FORMING GREEN CLIPPED WALL



FONTAINEBLEAU  
HEDGE LINE IN TREE FORMATION



VILLA PALMIERI, ITALY  
SHOWING THE VALUE OF BACKGROUND IN A HEDGE



VILLA MEDICI, ROME



*Photograph from M. E. Hewitt Studio, New York*

### WELWYN

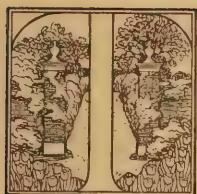
THE USE OF PLENTY OF GREEN, ACCENTED WITH FLOWERS





## IV

### ARBORS AND GATEWAYS



HE arbor may be classed as of the same type of importance as the hedge — another link between architecture and the green world — and be looked upon, when used in connection with a hedge, as its gateway or doorway. This may be of a depth like that of the hedge or it may be repeated again and again to border the line of a long pathway, thus forming the pleached alley, which we rarely see in this country but frequently see abroad. It is the single arbor repeated at close plantings across a broad pathway, forming a long covered green walk of symmetry, and proportion, and often dense shade. This may easily become the most intimate and enchanting spot about a home, by bringing two otherwise unrelated features together, while it only requires the space of the pathway.

There are enormous numbers of shrubs, vines, and trees which adapt themselves well to the purposes of the arbor and there are no end of ways that our small fruits can — by different treatment than is ordinarily used in their planting — be made to contribute formal, decorative features about the house and garden, and become a source of pleasure instead of ranking as merely utilitarian. To take grapes for example, as a vine : how often these are grown on rows of wire in the vegetable garden, when, if grown on an arbor adjoining the house, terrace, or gardens, the spot becomes a definite feature in the effect and the pleasure derived from it. There is nothing lovelier than the young forming green fruit and leaves of grapes, with the sun shining through them, making patches of light

## THE SPIRIT OF THE GARDEN

and shadow on the pathway of brick or stone pavement below. The vines can be perfectly cared for from the practical aspect — in pruning, spraying, and picking — and the grapevines serve two purposes.

Let us take the dwarf fruits, for another example, like apples, pears, cherries, and so forth, which can be made into delightful arbors. When grown in conformity with the necessary supports, they may be planted on each side of a pathway leading from a garden to a child's playhouse ; from a terrace to a tennis court ; or from any one of a thousand starting-points to some other spot which should be carefully connected, and thereby create a feature which is a real pleasure. The fruit is easily picked, and at the time of bloom the long arbor makes a world of beauty at the moment in spring when we are most alive to it.

I once saw a very wonderful arbor of laburnum in England, running a great length on either side of a garden. The effect in perspective was charming, as the arbor was very wide. The trusses of yellow bloom hung down in a glory of color. The use of the laburnum would be possible here if not attempted too far north, but the same effect can be easily gained by white or purple wistaria. Flowering dogwood and hornbeam bend easily to conform to any inconspicuous frame which establishes the shape of an arbor, and in their growth completely hide the frame. An informal arbor is successful made of upright posts of natural wood (without the bark), and the overhanging beams made of rough old fence-rails, their uneven surface and gray color creating a remarkable background and complement for all the vines and their bloom. An arbor was made in this way on a little hillside adjoining our own very informal garden and some farm buildings. The pathway, dropping off constantly in grade, was relieved in its monotony by flat field-stones used at intervals as steps, and the arbor itself was constructed in marked levels as it

## ARBORS AND GATEWAYS

ascended the grade. The first stage of bareness was overcome by the use of annual gourds, which made so successful a covering the first year, that we watched the permanent growth develop almost with regret. Turkeys, perching there in the moonlight, looked like peacocks among the long green and yellow gourds which hung in profusion in their exquisitely formed annual growth. The other vines which ultimately covered the arbor were, however, planted, and by the next year war would have raged if the permanent growth had been encroached upon by the upstart annual — however beautiful the gourds may have proved themselves. The vines used as a cover are Dr. Van Fleet and Silver Moon rose, white wistaria, a touch of *Akebia*, and *Vitis heterophylla* with its turquoise-blue berry to give color in the early autumn. A few old woody vines of large blue grapes were moved to the arbor to lend a gnarled effect, though soon enough the great thorny runners of the Silver Moon rose gave ample growth of that nature. In one spot the *Forsythia suspensa* was so near — in the embankment-planting through which the arbor passes — that it has been allowed to climb up into the arbor and has proved a most delightful note of color in the early spring before the wistaria blooms, its long limp growth falling down from the rafters. It sounds like a riot. It is, though, a pleasant one. The sides of the pathway under the arbor are bordered by German iris. Little gray bird-houses are fastened to the gray upright posts and suet is nailed to them all winter. The outcome is that now not only is there bloom throughout the season, but this gentle ascent in the semishade is restful and inviting, and the spot is filled with birds. The flowers in the garden below, seen from its shade, are interesting in contrast. One of the farm buildings, with casement windows and doorway opening into the arbor, lies at the far end, thus giving another proof of the possibility of joining together two otherwise

## THE SPIRIT OF THE GARDEN

unrelated features. The transition between the personal part of our home and the farm part was in this way blended into a graceful change of environment without a jarring note ; a rather difficult drop in grade was overcome ; and an excuse was made for the use of an arbor which otherwise might easily never have existed.

Plants which lend themselves to arbors of this kind are *Tecoma grandiflora*, that gorgeous trumpet-flower so superior to the common variety ; various climbing roses ; grapes, edible and non-edible ; bittersweet ; carefully chosen varieties of clematis and *Wistaria Chinensis* with not only its exquisite and fragrant bloom but its light-green velvety seed-pods, which are equally decorative. If any garden-planter does not know of the non-edible grape, the *Vitis heterophylla* — sometimes listed as *Ampelopsis* — with its small berries which are produced simultaneously in a range of colors in the same little bunch, let this inadequate description recommend its use. (This comes in a variegated leaf, which is ugly in comparison to the green-leaf variety and should be avoided.) The berries appearing late in the season are in clusters of turquoise-blue, purple, slate-gray, green, and speckled white. The leaf is exceedingly interesting in its deeply lobed outline. Though the growth is rampant, once it is established, it can be kept in control by the same method of very vigorous pruning as that applied to ordinary grape-culture. A heavy cutting-back to within two buds of the old wood is necessary, and during the summer, if the long tendrils become too aggressive they can be pinched off at will.

Great care should always be used to prevent the top growth of an arbor from ever becoming completely covered and matted in its overlapping growth. The interlacing branches with glimpses of sky and light between are too important to be lost ; a thick mass of green leafage deprives

## ARBORS AND GATEWAYS

one of that translucent quality of color gained by light through the green leaves. On the other hand, the form and construction of the arbor itself, either in its uprights or its overhead beams, should never be lost by too unbroken a mass of foliage. Judicious pruning—even the annihilation of much good growth—is often very important, when it hides the columns or beams of an arbor too completely.

The use of the “rustic” cedar arbors and seats should be forever tabooed! Their incongruous ugliness is bad enough, and with its incidental slaughter of one of the most decorative and lovely of trees, which in living form can play so great a part in our gardens and their environment, should be looked upon by garden-makers with a frown. The rustic arbor belongs to the mid-Victorian age, marked by fashions—practically dead to-day—of geranium flower-beds, red salvia and canna plantings, and palms in jardinières. The vandal who still deals in the trunks of cedars for arbor-making and garden furniture marks a last remnant of that period which we may call the Slough of Despond. He will eventually die out only through the lack of demand for his pilfered material.

Various forms of upright columns in plaster, brick, wood, and stone lend themselves well to the support of plants and as a background for vines which should grow around them. Visible wires—which in some cases act as additional support—are incongruous, unless they are merely used to ensure proper aid until such time as the vine is old enough to have caught its growth well into the overhead beams and so have secured its own permanency. The uprights should never be too matted with vine for the best arbor-effect, for the outline of gnarled woody growth appearing against a column of gray stucco or mossy brick is finer than against a background of layers of its own growth. A column

## THE SPIRIT OF THE GARDEN

which is worth building is worth seeing, though on the other hand, it should never look crude and naked by the vine growth being allowed to grow entirely on the top of the arbor.

As with all entrances, the approach to an arbor may, by plantings, be led up to gradually if the best effect is to be made. To enter a long arbor abruptly reminds one of a train, as from the open it suddenly dashes into a tunnel; and to emerge in the same way—abruptly, with no setting about it—is a mistake. We see this too often, and it gives the arbor the appearance of being unrelated to its surroundings, and robbed of all rhythm in its arrangement. A flanking of green growth in shrub-massing, formal cedars, or the horizontal branches of a spreading low tree, may break the austere beginning or end of an arbor.

The pleached alley planted of privet makes a quick and very dense arbor-walk and, as at Sosiego, carried on each side of the long garden, makes a background for the flowers which looks like a hedge, pierced at the various axes of pathways by side openings. People appear and disappear from or into its shady vaulted enclosure, and the length of its planting is great enough to make its vanishing points at the ends brilliant spots of light and color. Moss collects on the trunks of the shrubs, and the path under its shade is of a bronze green and always damp. Though this arbor is of the commonest of plants, this one—of privet—has given no end of pleasure and has added a very important note to a garden which—in the truest sense of the use of a garden—was lived in daily for many years.



ITALY

THE PLEACHED ALLEY OF LIVE OAK AT CASTELLO AND PETRAJA



UNDERCLIFF

DETAIL OF ARBOR TREATMENT WHEN FULLY DEVELOPED. SEE PLAN, PAGE 11;  
ALSO PAGE 70



### UNDERCLIFF

PATHWAY LEADING TO GRAPE ARBOR, WHICH SPANS THE GARDEN AT ITS END.  
SEE PLAN, PAGE 11; ALSO PAGE 70. BIRD BATH BY FRANCES GRIMES, SCULPTOR



UNDERCLIFF

THE WALLED TERMINATION OF THE TERRACE, TREATED WITH ESPALIER FRUIT  
AND A CLOSED-DOOR GATEWAY





PALERMO, SICILY  
PLEACHED DRIVEWAY



ROME  
AN INTERESTING OVERHEAD-ARCH TREATMENT OF CLIPPED LIVE-OAK TREES,  
FRAMING ST. PETER'S IN THE DISTANCE



VILLA PALMIERI  
GATE DETAIL



AN ORNAMENTAL ITALIAN GRAPE-ARBOR



FRASCATI

TWO ITALIAN GATES—ONE SEEN THROUGH THE OTHER—WITH A ROAD BETWEEN



FRASCATI  
AN ITALIAN GATEWAY

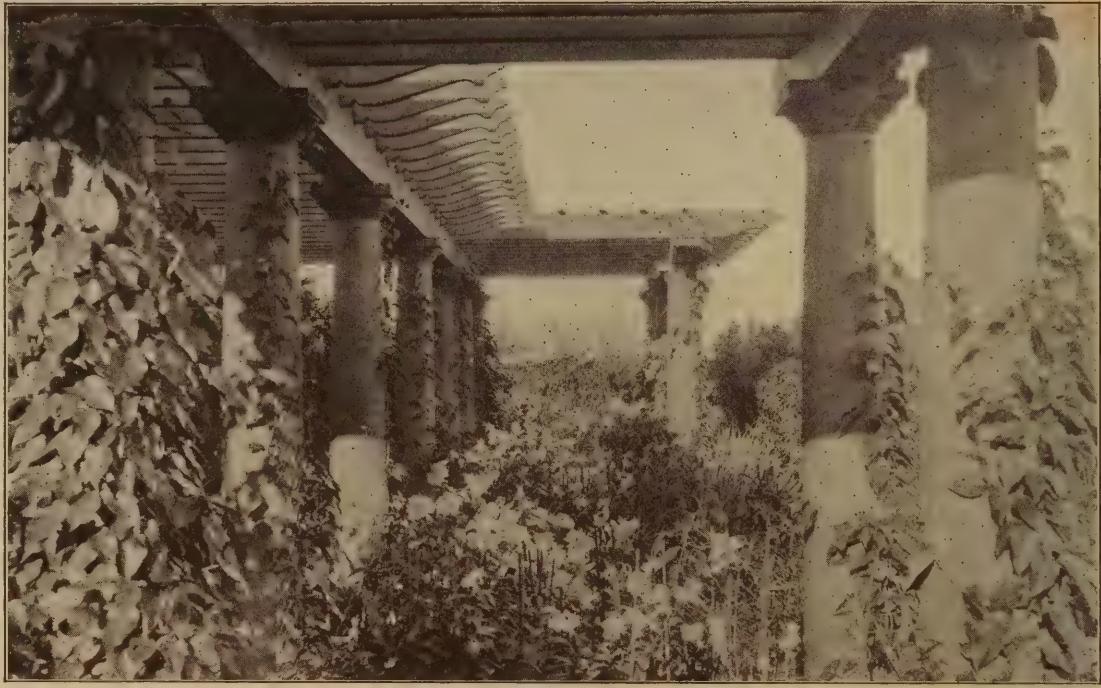


MAUDESLIGH  
DETAIL IN THE ROSE GARDEN



MAUDESLIGH

HALF OF THE SEMICIRCULAR ROSE-ARBOR AS THE TERMINATION OF THE ROSE  
GARDEN



MAUDESLIGH

IN THE UPPER FLOWER-GARDEN. DETAIL OF THE PERGOLA CONSTRUCTION  
BEFORE IT BECAME MORE DENSELY COVERED BY THE VINE (*Actinidia arguta*)



MAUDESLIGH

A DETAIL OF WOODEN GARDEN-GATES, AFTERWARD REPLACED BY GRILLE  
GATES



MAUDESLIGH  
DETAIL IN THE UPPER GARDEN



MAUDESLIGH  
UNDER THE PERGOLA IN THE UPPER GARDEN



SOSIEGO

THE ARBOR OF NATURAL UNCUT LOCUST-WOOD CONSTRUCTION COVERED BY  
GRAPEVINES AND ROSES



MAUDESLEIGH

ONE OF THE GATEWAYS IN THE UPPER GARDEN



#### WHITEGATES FARM

THE INTERSECTION OF TWO PATHWAYS JOINED BY AN ARBOR. THE UPRIGHTS OF PIPING (EVENTUALLY OBLITERATED) ARE USED ONLY AS A FRAME FOR THE VINES WHICH INTERLACE OVERHEAD

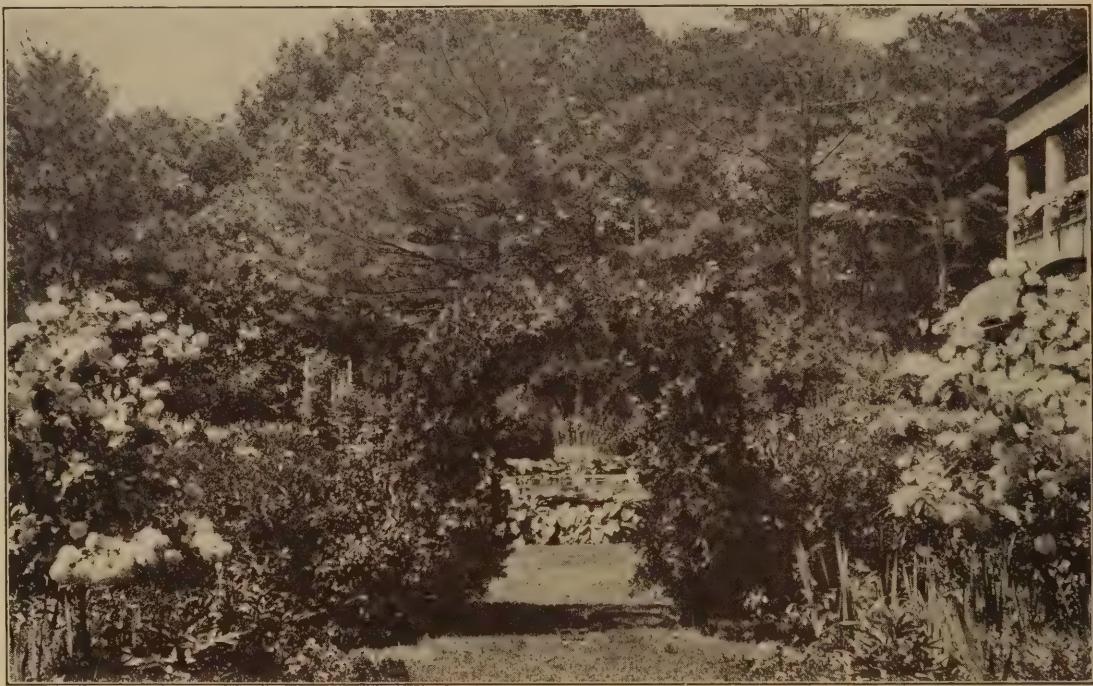


SOSIEGO

FROM AN OPENING IN THE PLEACHED ALLEY. SEE PAGE 120



SOSIEGO  
THE GRAPE- AND ROSE-ARBOR



CROWHURST

ARCHES OF ARBORVITÆ ON BOTH SIDES OF THE POOL. SEE PAGE 84



CROWHURST

DETAIL SHOWING THE ARBORVITÆ ARCHES IN CONSTRUCTION AND EARLY GROWTH. SMALL BENT PIPES WERE USED AS A SUPPORT IN ESTABLISHING THE FORM OF THE TREES, WHICH LATER WERE SEVERELY CLIPPED



CROWHURST

GATEWAY WHERE THE GARDEN JOINS THE NATURAL WOODED GROWTH OF  
GNARLED PINES AND NATIVE SHRUBS



CROWHURST

A GARDEN GATE



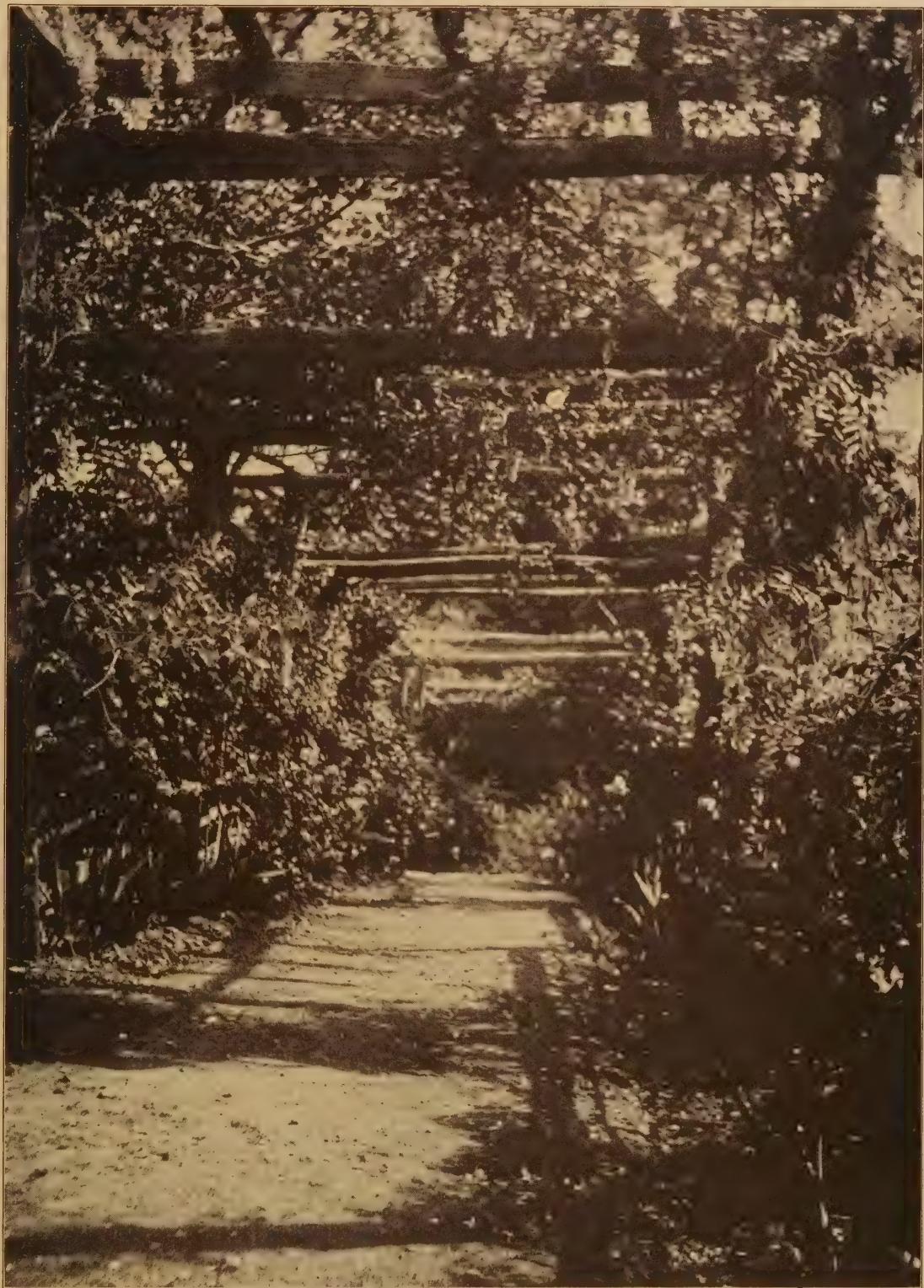
CROWHURST  
GATEWAY LEADING INTO FARM COURT



AN ITALIAN GATEWAY



MERCHISTON FARM  
DETAIL OF ANNUAL GOURDS



MERCHISTON FARM

LOOKING DOWN THE ARBOR, SHOWING THE OVERHEAD BEAMS OF NATURAL OLD  
POST-RAILS



MERCHISTON FARM

THE SITE WHICH LENT ITSELF TO THE ARBOR, ILLUSTRATING THE ADVANTAGE  
TAKEN OF A NATURALLY UGLY CHANGE IN LEVELS. PHOTOGRAPH TAKEN FROM  
POINT ON INTERSECTION OF AXIS D AND AXIS H. SEE PAGE 52

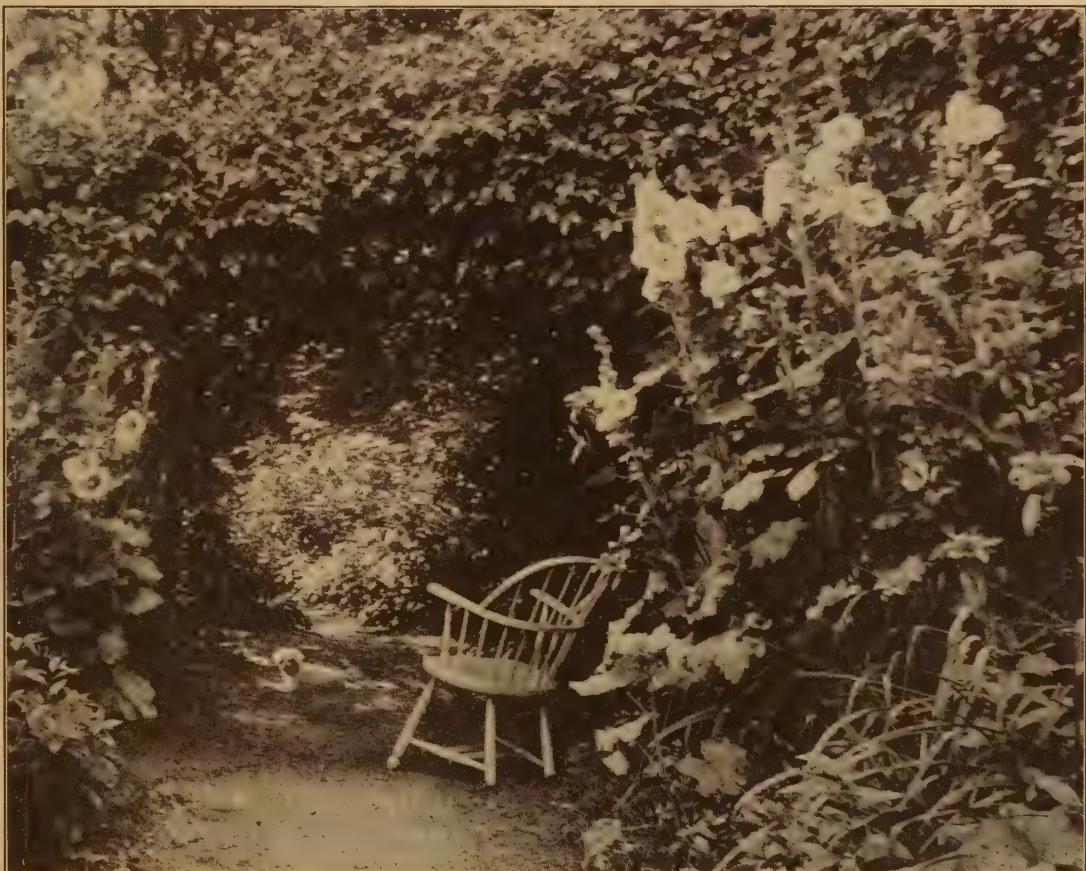


MERCHISTON FARM

USE OF AN ARCH IN BRINGING ICE-HOUSE AND DRYING-GROUND INTO RELATION  
WITH SERVICE END OF HOUSE. SEE AXIS B, PAGE 52



MERCHISTON FARM  
PATH INTO ARBOR AT SOUTH OF HOUSE ON AXIS D. SEE PLAN, PAGE 52



MERCHISTON FARM  
IN THE INFORMAL GARDEN



MERCHISTON FARM  
FROM THE FLOWER-PLANTING BELOW TOWARD THE ASCENDING ARBOR



MERCHISTON FARM  
IN THE ARBOR IN ROSE TIME



MERCHISTON FARM  
AFTER THE WHITE WISTARIA HAD BECOME ESTABLISHED



MERCHISTON FARM  
THE ARBOR IN ITS FIRST YEAR, COVERED WITH GOURDS, TAKEN FROM ITS UPPER  
END WHERE IT "TIES" THE GARDEN BELOW INTO THE FARM BUILDINGS



FRASCATI  
THE GATEWAY OF ALDOBRANDINI



*Courtesy of Mrs. Robert Bacon, Westbury, Long Island*

TO TERMINATE A PATHWAY BY A WELL-PLANNED ARCH MAKES FOR A VALUABLE NOTE IN COMPOSITION. THE ARCH, HOWEVER, MUST ALWAYS BE INTRODUCED IN A WALL OR A HEDGE-LINE. A GATEWAY OR ARBOR IS AN OPENING, AND SHOULD BE RELATED TO ITS SETTING



EXAMPLE OF POOR ARBOR-CONCEPTION

THE VINES SHOULD FORM THE TOP SHADE, THEIR SUPPORT BEING THE CROSS BEAMS, WHOSE ONLY REASON FOR EXISTING IS FOR THIS PURPOSE. TO CREATE A FALSE SHADE BY MEDIOCRE CARPENTRY AND THEN COVER IT, IS LIKE TRIMMING A PARASOL, ALL TRUE RELATION BETWEEN THE USE OF THE ROSES AND THEIR SUPPORT IN THE FORMATION OF THE ARBOR BEING MISSED



A GRAPE ARBOR OF AMPLE WIDTH WHICH SPREADS OVER LILY-  
AND IRIS-PLANTINGS ON EITHER SIDE OF THE PATHWAY



WELWYN  
DESCENDING INTO THE ARBOR

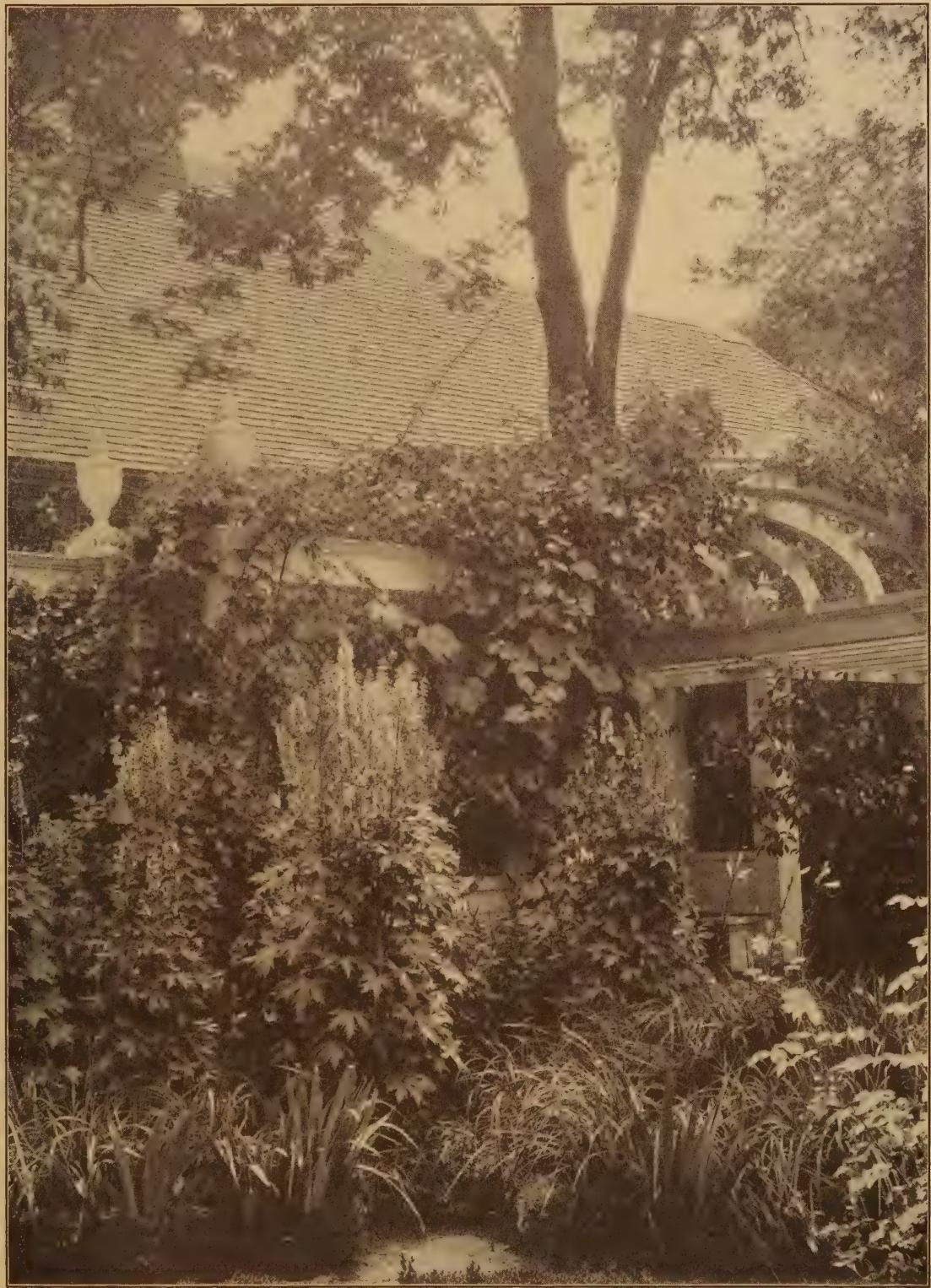


AN ARBOR OF LABURNUM IN ENGLAND  
SEE PAGE 116



CRAIGIE HOUSE

COLONIAL MOTIVE IN ARBOR AND GATES, WITH LOCUST TREES, LARKSPUR, AND  
HUMMING BIRDS



CRAIGIE HOUSE

THE ARBOR FROM THE GARDEN. SEE PAGES 156, 157



CRAIGIE HOUSE

LOOKING BACK FROM REAR OF PROPERTY THROUGH ARBOR TOWARD GARDEN  
GATE



CRAIGIE HOUSE

FROM UNDER THE ARBOR, OUT INTO THE GARDEN AND LOOKING TOWARD THE  
HOUSE



CRAIGIE HOUSE

GARDEN ARBOR THROUGH GATEWAY. THIS ARBOR SERVES THREE PURPOSES: (1) IT FORMS A SHADY SPOT WHICH IS LARGE ENOUGH FOR A GROUP OF PEOPLE TO SIT IN; (2) IT MAKES THE LONG PATH MORE PICTURESQUE, BREAKING THE EFFECT OF UNINTERESTING DISTANCE; (3) IT CREATES A CAMOUFLAGE SCREENING A NEIGHBOR'S BUILDING WHICH LIES AT THE DIRECT REAR OF THE ARBOR. SEE PAGE 155 FOR THEIR RELATION IN EFFECT



FROM THE GARDEN TOWARD THE BACK OF CRAIGIE HOUSE



CRAIGIE HOUSE

GATEWAYS TO THE GARDEN, THE COLONIAL MOTIVE BEING USED TO CONFORM  
TO THE OLD HOUSE. SEE PAGE 157





HIGHWALL

FROM THE PICKING-GARDEN OF FLOWERS THROUGH AN ARCHED LILAC HEDGE TO THE FIRST FORECOURT GATE. ACROSS THE FORECOURT IS SEEN ANOTHER GATE OPENING ON A TURF PATH EDGED BY HORNBEAM, WHICH WAS PLANTED TO FORM A PLEACHED ALLEY  
NOTE THE ADVANTAGE OF ONE SCHEME BEING FOLLOWED BY ANOTHER IN PRODUCING A SENSE OF DISTANCE IN A VERY SMALL AREA. SEE AXIS D, PAGE 49



HIGHWALL

A SECOND ILLUSTRATION, THE REVERSE OF ABOVE, SHOWING THE ADVANTAGE GAINED IN A MASS OF BLOOM IN THE PICKING-GARDEN, SEEN THROUGH TWO GATES, THE LILAC-HEDGE ARCH AND ACROSS THE FORECOURT

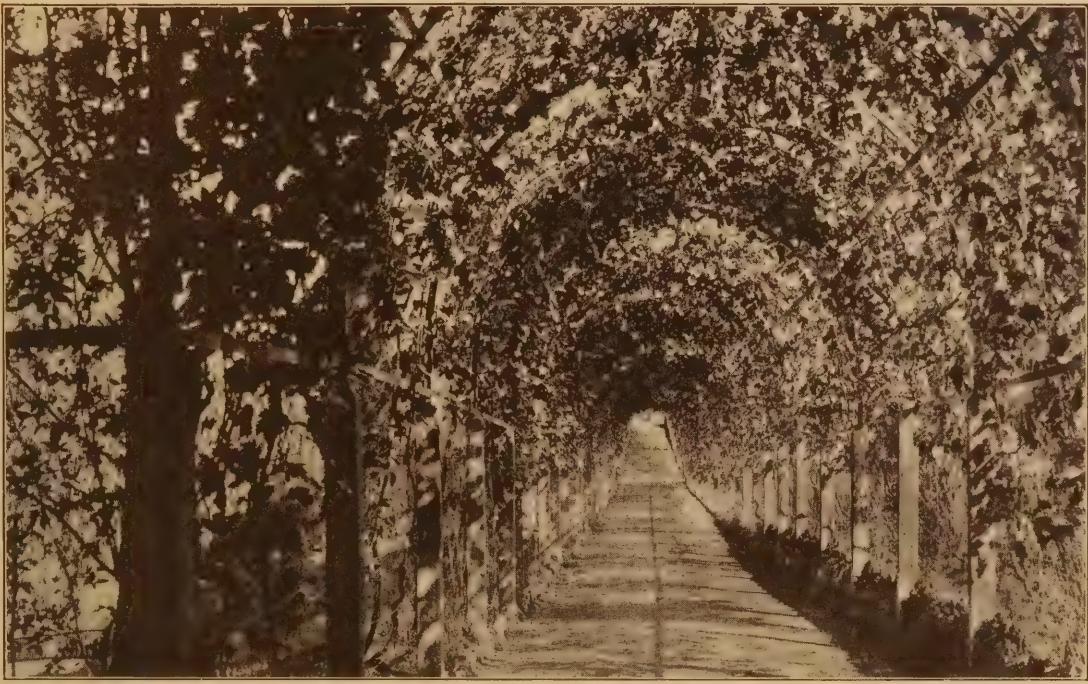


IN THE OLD GARDEN OF FERN HILL, BURLINGTON, VERMONT



OLDFIELDS

A SLIGHT RISE OF TWO STEPS AND AN ARCH MAKE A DISTINCT DEMARCA-  
TION FOR THE LITTLE GARDEN BEYOND, WHICH IS ON A SMALLER SCALE



VILLA PALMIERI, FLORENCE  
AN ARBOR OF FRUIT TREES



OLDFIELDS

AN ARBOR,— NOT COMPLETELY COVERED AT THE TIME THE PHOTOGRAPH WAS TAKEN,— SHOWING ITS IMPORTANCE IN THE TERMINATION OF THE GARDEN WHILE, IN REALITY, THE LINE OF PATHWAY IS LEFT QUITE OPEN



PALERMO, SICILY  
IN AN OLD CLOISTER



GREENHOUSES



## V

## GREENHOUSES



PRIVATE greenhouses, while the acme of all things desirable to the gardener in charge, are — we will hope, in the minds of those who are guided by beauty — the most artificial and hopelessly ugly utilitarian blot that has perforce to be placed on an estate. While we may appreciate to the full the individual plant, beautifully grown and available at a period when flowering plants can only be grown artificially, we never really enjoy them until they are brought out of their forcing surroundings into the more personal setting of our homes; and yet this transference is in most cases disadvantageous to the bloom and to the general condition of the plant for future use. There are rare instances where the taste for the fresh green leaf and the blooming plant has been so blended with the true feeling for the fitness of environment that a greenhouse has been created to act as an enclosed space, where sunlight and summer air are, as it were, entrapped and held over through the bleak days of frost, and where the general sense of the conservatory — as we usually think of it — has been lost in the true beauty of a well-managed scheme and has filled and satisfied a genuine need through the winter months.

I remember an old Georgian house in Virginia where one of the two wings had been constructed as an orangery through which one passed to a room beyond. This enclosure was architecturally beautiful — the interior walls being formed of stone, as was the exterior of the house — and lighted entirely from floor to ceiling by its glass-enclosed sides. There

## THE SPIRIT OF THE GARDEN

was no top light, but the unusual height of ceiling gave one a sense of air and atmosphere. The blue of the sky with its clouds and its storms, seen through the orange leaves, was quite visible through the height of the side glass. A certain ugly glare which comes through all glass-topped buildings was thus avoided, and with the passing hours the light, coming from one side and then the other, cast changing shadows on the cool stone floor. One of the blank walls held a beautiful wall-fountain which gave only the least suspicion of sound as it filled its semicircular basin. The orange and lemon trees were old and had never been pruned to any compact monotony of growth. Their branches stretched aloft and horizontally and one passed through them in many places. An occasional mass of color was seen here and there, occurring spasmodically with the blooming of some plant. The predominating note was of green growth, luxuriant, succulent, seductively full of odor, and an unexpected blooming branch, spray, or single flower lent an illusive flitting sense of coquetry to the place. This introduction of bloom was at one season gained by unpruned single azalea plants—some free in growth and with high gnarled woody stems, others branching low and even spreading out on the stone floor in their undergrowth. Everything here was in tubs, as I remember, and yet so delightfully arranged that there was very little sense of stilted artificiality. Perhaps many of the tubs were sunken; they might easily have been, but I cannot recall this feature. It is needless to tell what the fragrance was in passing through this enclosure and even in the adjoining rooms, when incessant orange buds were forming and the pungent fruit, if touched in passing, lent added variety in spiciness.

Splendid opportunities are often lost for forming a transitional space between one room and another—as the approach to the dining-room or the living-room, or the library—by an enclosed loggia filled with

## GREENHOUSES

green, where a change of atmosphere and of condition is so marked that it makes, as it were, a punctuation or an exclamation point in the architectural arrangement of a house that otherwise becomes monotonous in its lack of anything to break the housed-in feeling. Perhaps one reason why this is so seldom done is because it is not realized how easy the upkeep would be; how the ventilation and atmosphere need be different only in its moisture from that of the rooms of the house, and how also the introduction of just such a spot constantly freshens the dryness of the atmosphere in the rooms on each side of it. Masses of large ferns or even an aisle of bay trees can be very easily arranged if the side lights are right, and with an attractive background formed by an enclosed colonnade, an introduction of this kind might be of great value, even if no further elaboration of plant growth were used.

The most delightful greenhouse-treatment that I ever saw was on an old Colonial place in New England, where a detached conservatory lay a short distance from the house proper and was reached through a curved pleached walk of hornbeam leading from the side doorway of the house. In this large greenhouse every law — I imagine — of typical construction in shape, angles, and size had been disregarded at the time of its building. The roof was glass in this case, the top light subdued, yet playing through the interlaced leafage of plant-growth which spread over one's head. One suddenly stepped into a delicious, warm, fresh dampness of air, the silence broken by fairy sounds of insects and the twitter of birds. A perfume from the blooms and the changing glint of sunshine through the green lent so the sense of summer that the deep snow outside, in the northern winter, seemed impossible in contrast.

I wish I might describe the impression that this never-to-be-forgotten spot left, this example of what a greenhouse can be — this one, which

## THE SPIRIT OF THE GARDEN

required comparatively small upkeep. I remember it as being at least fifty feet in diameter, round or octagonal in shape, the side glass not over nine feet in height and the roof rising slightly to a central peak, perhaps fourteen feet high at its centre. The ground, where not hidden by plants, was covered by little crunching pebbles. Comfortable and delightfully shaped chairs and tables were ready for one's use. A water basin with a few pond lilies and water tulips lay in the centre, round in shape, but its edge was informally broken by ivy and a few jonquils. The plants were all growing from the soil itself. Cherokee roses unfurled their extraordinarily beautiful single white blooms from shoots on wood the size of one's forearm, which stretched out in horizontal runners to twenty or thirty feet in side- and top-growth. The new twigs and young buds of the various plants stood out in the damp, warm air and birds flitted here and there among the branches. White jasmine, heliotrope, and orange trees vied with each other in their abundance of perfume. One allamanda plant stretched across the side and the top of this enclosure, making in its rampant growth and exquisite bloom the inspiration for a thousand designs in form and color. The hum of bees pervaded the place, and one's sense of tranquil leisure found a counterpart in the lazy, graceful movements of the goldfish in the pool. There was a bewitching and unexpected confusion of different interlacing blooms. The enchanting formation of young leaves and tight buds made the bark of the old vines delightful in contrast — some of a grayish green, others of a cinnamon brown — and the reddish leaves of young rose-shoots combined to make marvelous color. The ground-covering of the planted space was very lush in its growth and unexpectedly "tufty" with English ivy, which was evidently kept well pinched off where not needed. In other places this indefatigable climber and traveler moused its way into dark, damp recesses

## GREENHOUSES

and then, after making delectable, full, soft growth in some neglected corner, struck up toward the light, growing greener and more transparent in its color, and so on up until some piece of framework or some branching woody plant was found. When out of bounds, the gardener undoubtedly restrained its reckless progress and brought it back to where it could do no mischief. Plants are so like children: so many of them climb everything that presents itself and stand in the same need of a gentle understanding hand which can restrain. To check their adventure too strenuously tears away a growth of individual development which may deprive the world of a wonderful expression of beauty, with children as with plants alike.

A second doorway led from this round enclosure of bloom to a very long well-pruned vista of grapes in an adjoining greenhouse, springing, as did the other plants, from the natural grade—as the greenhouse held no commonly-found benches. The vines met overhead with a symmetry of outline which came from years of well-considered and careful pruning. The arch was Gothic in form and exquisite in composition and color, seen in perspective from the doorway of the flowered space as well as at closer range.

In this enclosed New England “winter garden,” as we might call it, there was a luxurious sense of aloofness in its beauty and its age. The place forbade your even thinking of modern life outside, which seemed by contrast very crude and lacking in margin. Values suddenly assumed different and new proportions of importance, and the goal of life was utterly transformed.

On our way back to the house the snow lay white and deep outside, and the black branches of the hornbeam were like a Seymour Haden etching clean-cut in line against the snow. This must all be recalled, alas, as a

## THE SPIRIT OF THE GARDEN

distant memory, for the chance of going again to renew the delight of it all is forever gone. Like so much of its kind, it has been torn down and obliterated in the “march of improvement” by new owners.

With a knowledge of the exquisite natural growth of our *Azalea calendulacea* of the South or our northern white *Azalea viscosa* or pinxter flower (*Azalea nudiflora*), it is incredible to think of the fashion that has crushed down upon this species of plant through pruning, when grown in hybrid form for commercial use. The freedom of branch, the grace of the woody twigs, and the exquisite texture of the young green shoots with the blooms poised like so many butterflies, should certainly defy the fashion of pinching back until a mass of color is produced which looks as if it were pasted over the almost leafless mushroom shape—which has as completely lost its semblance to an azalea plant as the bloom has lost its relationship to a flower. Our commercial growers have much to learn in the grace and picturesque quality of the free-growing azalea. When it is realized that the same old plants may be treasured by owners and made to rebloom each year with ever-increasing beauty and luxuriance, they will not find their way into the scrap heap as “finished.”

An experiment was once made of turning a great top-room in a city house into a breakfast-room and conservatory combined. The walls were heavily grown with *Ficus repens*, jasmine, and ivy. Two gay parrots lent a festive air to this light spot, and the simple bulbs—raised with little skill or trouble by all the children in the family—found their places here. It turned out to be a never-ending source of delight on winter days, and being high up, was cut off from the noise of the street below. It is extraordinary that greater use is not made of the top-space which is often available in good-sized city houses. The light is quite valuable for this purpose, and variety is made in the general home-

## GREENHOUSES

environment. Interesting tiles for walls and floors can be used; wall fountains can be easily introduced; the great window-spaces not only provide fine high-lights but give far greater advantage in outlook to sky and distance than any other windows in the house. The glass, being made of many small leaded panes, becomes by no means an unimportant feature in the decoration. The heating may be arranged to be practically inconspicuous and is of easy control in a modern house. What a place, in the heart of a city, to have for the forced plants of almond and azalea, brought from the utilitarian greenhouse, to find themselves suddenly transformed, like Cinderella, in a beautiful setting. Calla lilies might bloom and besport themselves with characteristic grace and boldness, with blue water-hyacinths growing tranquilly at their base in the basins of the wall fountains. If one liked fuchsias, amazing espalier-effects could be made with old and trained plants, as with heliotrope and geraniums. These plants form great trusses of woody stems and increase in beauty as they grow older year by year. Nothing is more tragic than the annual waste of these plants. They are destroyed by the thousands in mere infancy; only when "grown up" do these plants show what they really can be in their characteristic growth.

One delightful old gentleman that I knew, one of the rarest of people, loved nothing better than to walk between the benches of his greenhouses, admiring the great masses of cinerarias, gloxinias, and primulas. But the satisfaction was incomplete, for he longed to bring the bloom up into his library. He wanted, however, more of it than the room could hold within reason, so one entire end of the room was converted — by a series of sliding doors made of very beautifully proportioned panes of glass — into an enclosed space beyond, which was completely filled with all the luxuriance and blaze of color that this old flower-lover could have

## THE SPIRIT OF THE GARDEN

packed into it. He could not get enough ; he loved it in masses, as so many people do. He would stand for ten minutes at a time looking into a bank of primulas and yet turn away unsatisfied, with a sigh. Purples, magentas, gorgeous cyclamen colors, tulips in profusion, found their way into the lower spaces, and acacia, genista, and white oleander in great abundance towered into the air, intermingling their bloom with orchids which were introduced in any available spot. It was not in the least beautiful in composition. It was absolutely the product of his gardener's skill and his own old-fashioned taste. The simplicity and sombreness in color of the book-filled room and the unbridled lavishness of the flower-filled space practically enclosed in it were a complete disclosure of a most delightful contrast in the tastes of the owner.

If a regular greenhouse must be had for purely utilitarian purposes, it should be borne in mind that it no more belongs in the public sight than a well-equipped flower-room or sewing-room is in evidence in the house. Many a beautiful and well-planned place has been ruined by the introduction of a greenhouse where it should not have been seen. On the very old places the choice of site often seems to have been much happier than on many modern places, for we are apt to find lean-to greenhouses placed against some high stone or brick wall. Perhaps these old ones are now less in evidence because time itself has slowly (and slyly) been growing great pine-branches or other tree-forms across their outline, and the semiscreening, having once introduced itself, is not readily cut down ; whereas on the new place the tree-planting with which one would like to screen a greenhouse from sight meets with every form of objection on the part of the gardener and owner. They clamor for absolutely unbroken light for the plants, but fail in the vision to see what this structure of glass does — in bad composition — to the effect of the whole scheme.

## GREENHOUSES

Where a group of forcing-houses had in one instance to exist and a garden had to be planted in its immediate vicinity, a greenhouse fore-court was formed, bounded by a very high clipped hedge of *Salix pentandra*, the openings in it being clipped in vaulted shape where garden paths passed through. This hedge cut off the greenhouses completely from the garden, and the background formed by the hedge offered an extremely good termination for that end of the garden. A hedge of this description can be used as a screen without cutting off the necessary light from the greenhouses if it is placed some thirty to fifty feet away, thus forming a very valuable semishaded court between the hedge and the glass buildings, where winter-blooming plants find an ideal place to rest through the summer. Flowers in pots during their resting period, either sunk or on the surface, are easily cared for and give that charming note of summer potted confusion that one finds so commonly in the gardens of France and Italy. A court of this description may also be found useful in carting material to the gardens, if there is no other approach for this purpose, space being provided to have a cart turned and backed up at will.

Spasmodic attempts at more bearable architectural lines have been made of late, and the planning of greenhouse entrances and better roof-treatment in some cases has been attempted; but architects must deal with this, as it is their province, and perhaps the future will not hold the problems in "planting out," which to-day confront one with the usual greenhouse.







## VI

### WATER IN THE GARDEN

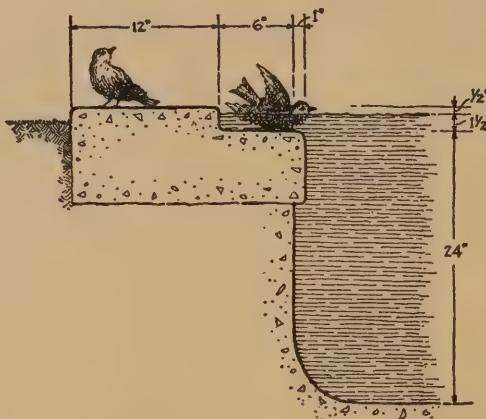


ATER in the planning of a garden plays as great a part, in its placing and use, as any other detail. Whether for its reflection or for its sound, to introduce water is to include the fantastic and the intangible, and a garden without it is robbed of poetry and romance. Its subtle effect upon us is far greater than we know in counteracting our sense of parching heat; and we not only feast our eyes on the exquisite reflections and our ears on the varied sounds of its making, but are refreshed by the impression of its life-giving moisture. The reflections more than double the beauty of garden detail; an ample pool with plenty of space about it both fulfills the opportunity for a perfect point in garden design and gives one the impression of starting anew with every path which may lead from it; whereas the same point in the garden, if planted to flowers or turf only, makes one feel each path leading from it is a monotonous repetition in planted space.

Water pools in private gardens are almost always too small and too deep. Their margins should be simple in form, and the plantings made about them carefully trained in broken masses of woody plants and vines. Without any apparent study, just enough green growth may be introduced to sweep down and into the water and to cover the top of the coping to perhaps two thirds of its entire surface. To completely cover the margin of a pool is to create a monotonous wreath. If a coping has a reason for existing, it has a reason for being seen, and it should be of a

## THE SPIRIT OF THE GARDEN

material which is improved not only by age but by moisture. Its inside edge may be so formed as to make a perfect shallow bathing-rim for birds which find no place to bespot themselves in the rest of the pool on account of its depth : in this way great varieties of bird-life are enticed to the garden.



Since the reflection lends so much, it is well to have a pool large enough to reflect the extreme height of a single spreading dogwood or mass of arborvitæ or high azaleas, which might be planted close to its edge. The reflection of a group of cedars, for example, brings a vertical line double the height of the trees into the composition and so relieves the monotony of the horizontal surface of water- and garden-level. How many times have we all seen naked garden-pools in centres of elaborate though monotonously planted gardens, and have felt that the pool suggested nothing more than a sunken tub only reflecting a patch of unbroken sky — a watery grave for toads. We often find an inferior fountain placed in its centre, making the one crude interruption in the garden's lack of height in planting.

Garden-makers of the Old World, especially in Spain and Italy, set us an extraordinary example in the importance of water. The long canals of the Spanish gardens — with their reflection of overhanging and inter-

## WATER IN THE GARDEN

laced green—need no reminder; in Italy again and again water finds its way, by a most systematic use, from the reservoir on the highest point of the property down through a series of water-features to the final distribution, when it is used for irrigation in the drier areas below. The reservoir of the Villa Falconieri in Frascati, for instance, so generally known and so beautiful as a detail in itself, is but the high starting-point for a series of uses to which that water is put. Cascades fall from one level to another, and after flowing to basins where the water lies filled with lazy reflection, rise again in fountains below. It is utilized in various decorative ways and finally in irrigation. Part of the overflow is often piped in one direction for the house-supply, while the rest of the surplus water is used in quite another section of the property, or to form a swimming-pool. To make use of various levels, letting them play hand in hand with the frolic of running water, is like turning loose two congenial spirits who create their own reason for existing in the most fascinating and playful of moods. We seldom use water in the profusion found in Italy, though we have it so often in great unharnessed abundance. In the variety of schemes where the same water may be utilized in its flow from level to level we have still much to learn and adopt from the examples of the Old World.

In informal gardens the introduction either of a stream of water or of a small pond is well worth considering. If an existing stream can possibly be used, it is well to introduce it in selecting the garden-site, even though some difficult and careful planting is necessary in relating its position to that of the house. It will pay in the long run to have one's flower space include this natural flow of water, which will form the very centre of interest when it is developed, to say nothing of its benefit in irrigation. Parched and painfully stereotyped flower-gardens are often placed in the

## THE SPIRIT OF THE GARDEN

uninviting glare of a clear, unbroken summer sky, when not many yards away runs a little stream which—if judiciously dammed in places and treated with careful planting and well-managed marginal effect—might have been the nucleus for the creation of an enchanting flower-enclosure, full of every condition of light, shade, and degree of moisture for various plants: a place, in fact, which would have been a pleasure and an inspiration; whereas the actual, existing garden, in conventional, unimaginative relation to the house, lends no invitation to seedling, bird, or man!

Having but a small stream of water, a pond of no mean size can be made in connection with one's garden, and by the introduction of a few ducks, the pleasures derived from it are never-ending. The whole drama of fresh-water life which can exist in a small area is enacted here. This body of water draws into the scene of the garden many birds which one's pond-less neighbor can never entice, and the Wagnerian undertone of insect life on a summer night is more than doubled. Ducks in themselves are quite harmless and make the most amazing pilgrimages about the turf paths and regions around the pond. Especially at dusk they march in single file in quest of food, reminding one of the inevitable picture-book of our youth which always said “quack-quack, quack-quack” in rhyme with “come-back, come-back.” They seem to like paths in their pilgrimages as no other animal is considerate enough to do, and the gold-fish and frogs in the pond are very much more interesting to them as food than anything our gardens have to offer.

Many times water is allowed to flow too silently. In the case of the overflow from some spring or reservoir, it is well to make an artificial interruption even if it is not seen, thus adding much in sound to the garden or terrace which may be in close proximity to it. If it can be seen, so much the better.

## WATER IN THE GARDEN

Special emphasis may be valuable in pointing out the unnecessary, hard margins we commonly see where small bodies of water, like streams or ponds, have been created as features of use or of decoration. Not only should there be planting of some height at advantageous positions, but a judicious massing of lower and spreading forms of shrubs which would clothe the edge in branches leaning well over and into the water. Clethra, benzoin, willows, flags, and azaleas belong to these natural margins, and a few pond lilies and some lotus which bring the effect of planting well out into the water. The latter are greedy plants and take full possession wherever they are allowed. This should be guarded against or too great a proportion of the clear water surface will be covered. To prevent this, they may be planted in tubs or boxes in shallow ponds with natural bottoms or in cement pools. The earth can in this way be as rich as necessary and their spreading too much is prevented. When a pond is shallow only about its margins, there is no danger in planting lilies along portions of its banks in the natural bottom, for the depth of the water, if sufficient, will of itself check their wandering.

Swimming-pools surrounded by poplars, with the reflection of finely shaped cement seats, might find their way into the proximity of gardens far more often than they do. It is not in the least necessary to associate the idea of the swimming-pool with the crude masonry tanks we usually find, devoid of every bit of beauty they might lend, either in themselves as reflecting pools or as a setting for the children who bathe in them. Why should a swimming-pool lie entirely open to the sky when part of it might be in shadow?

Many an owner whose property bordered on the Italian lakes has had his problem to meet in boat-landings, boat-houses, and approaches to the higher land surrounding the house proper, and in many cases wonder-

## THE SPIRIT OF THE GARDEN

fully picturesque arrangements have been produced. The Villa Arconati or Balbianello, on Lake Como, boasts two landings, one for calm weather and another one, more protected, for rougher days and for the mooring of little boats. Roses in profusion mingle with the green of outstretching boughs on coping and balustrade, and are reflected in lavishness of color by the lapping waters beneath them. Interesting posts for lanterns and others for moorings are all exquisitely planned, and add new features to the harmony and reason of the utilitarian yet picturesque boat-landing. Everything is of one note : the combination of usefulness and luxury influenced by a true understanding of the importance of beauty, which enters into the demands for the setting of daily life in so many of the Italian lake villas.

Do we find this same note very often in the treatment of our water-fronts, where property is bordered by rivers or sheltered coves? We all know any number of crude and unimaginative approaches to boat-houses. Abrupt wooden steps and a cheap handrail are not uncommon approaches to boat-landings and bath-houses on many elaborately planned and important places. This incongruity of ugly bath-houses and makeshift landings is impossible to understand. Our water-fronts are rare where any really picturesque planning and architectural care have gone to their making, and yet no more exquisite natural sites are available the world over. The opportunities for creating delightful effects through combinations of architecture, judicious plantings, and water seem to have escaped many owners. Occasionally in well-planned camps these features are above the average, because the preponderance of shore-front growth in its native luxuriance defies crudity. It is on the more open river- and lake-fronts that more attention might be given and beautiful arrangements be gained.

## WATER IN THE GARDEN

The mere thought of water and its uses, æsthetic and utilitarian, suggests unending schemes in one's mind, and the many lost opportunities for its use are hard to forgive. The arbor which holds no wall fountain, the vacant spots in gardens where bird baths might find their places, the swallows and the red-winged black birds that find no pond in which to dip at sundown, and the unbroken silence where falling water might be at all times heard — make one fairly cry aloud to wake the visionless owners to what might be theirs.

## IN CONCLUSION

THERE is so much that might be said by an abler pen than mine, that, in closing, I realize each topic has been but lightly touched upon, playing mostly, as it were, on the high notes of imagination.

Perhaps those who care, finding a keynote, will respond through their own vibrations with deeper reverberating tones, which shall produce a harmony of purpose for greater ends than I have been able to voice.

This imagination of ours — the medium through which the creative works, with its undreamed-of heights and depths — is ever proving that it moves in waves, bringing to life again and again the impulse and energy which have produced so much that is fine !

“Beauty old, yet ever new,  
Eternal Voice and Inward Word.”





VILLA ARCONATI OR BALBIANELLO ON LAKE COMO  
OPEN BOAT-LANDING ON THE LAKE EDGE, USED IN CALM WEATHER.  
SEE PAGE 182



VILLA ARCONATI



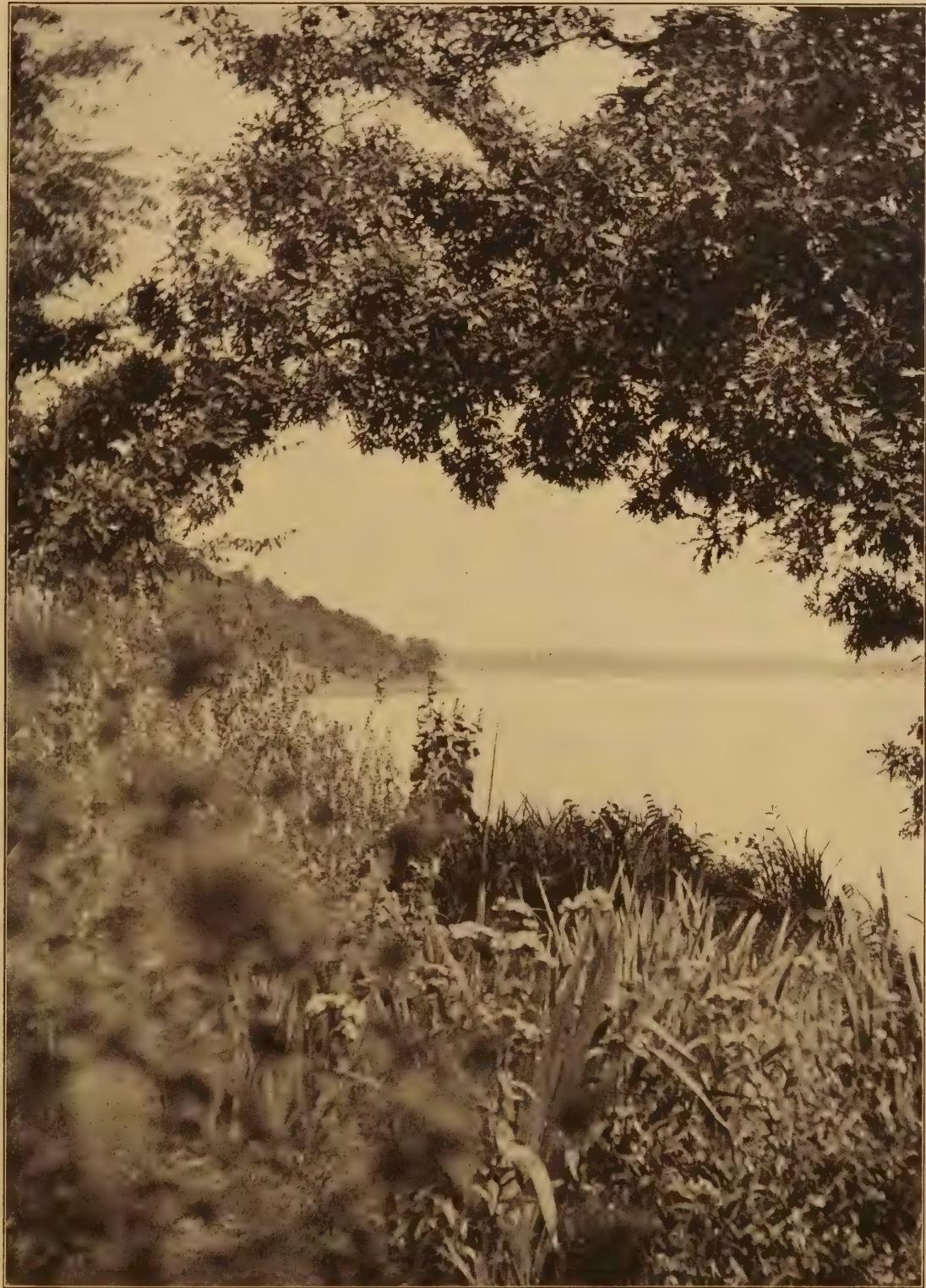
VILLA ARCONATI, LAKE COMO  
TERRACE, SHOWING USE OF EXTREME EDGE OF PROPERTY OVERHANGING THE  
LAKE



VILLA ARCONATI OR BALBIANELLO: LAKE COMO  
THE SHORE FORMATION OUTSIDE THE LITTLE HARBOR SHOWN BELOW



THE PROTECTED LANDING. SEE PAGE 182



HEADLANDS

RELATION BETWEEN THE FLOWER GARDEN AND LAKE CHAMPLAIN



UNDERCLIFF

THE BIRD BATH. FIGURE BY FRANCES GRIMES, SCULPTOR

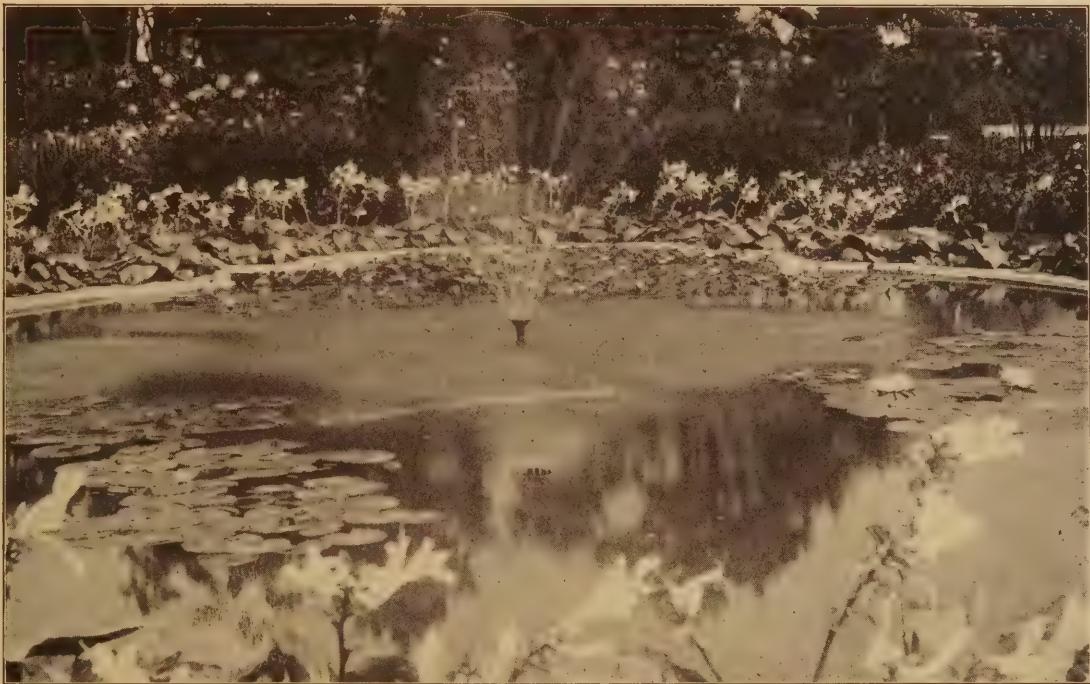


BRICK HOUSE

GARDEN POOL : SHOWING IMPORTANCE OF INCIDENTAL PLANTING ABOUT POOL-MARGIN, TO RELIEVE HARD LINE OF COPING



CROWHURST  
THE SEA IN RELATION TO THE GARDEN FLOWERS HIGH ABOVE IT



CROWHURST

ILLUSTRATING THE ADVANTAGE OF LEAVING ADEQUATE CLEAR WATER-SURFACE, WHEN LILIES ARE PLANTED IN GARDEN POOLS. THE REFLECTIONS OF THE PINES BEYOND WOULD BE LOST IF THIS POINT HAD NOT BEEN OBSERVED



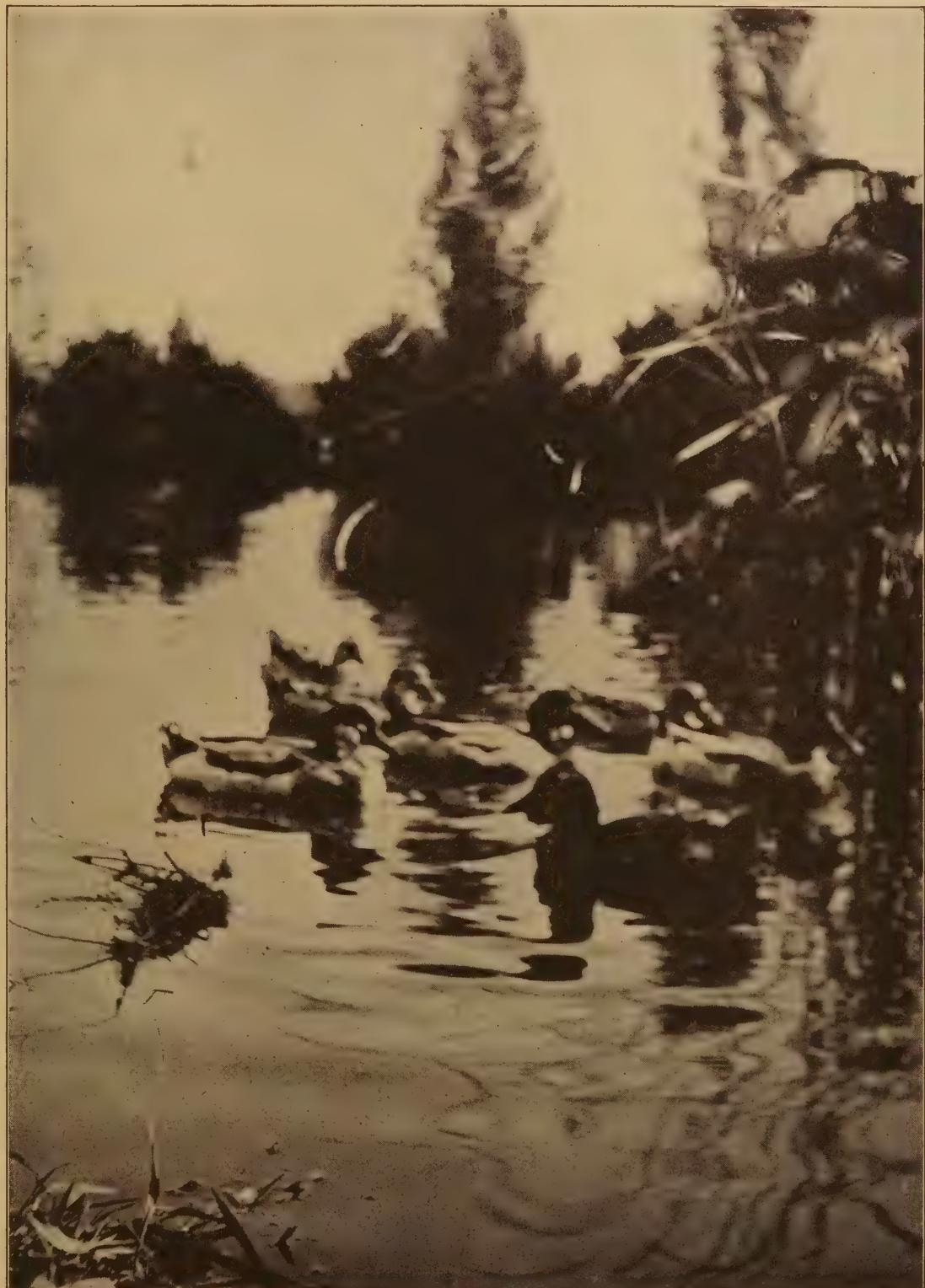
CROWHURST

THE GARDEN AND SEA BEYOND, FROM AN UPPER WINDOW



MERCHISTON FARM

THE POND, A PLAYGROUND FOR DUCKS AND CHILDREN, TAKEN SEVEN YEARS  
AFTER PLANTING. SEE PAGE 180



MERCHISTON FARM  
THE POND, SEEN FROM THE FLOWER GARDEN



MERCHISTON FARM

THE POND, EIGHT YEARS AFTER PLANTING. SEE AXIS H ON PLAN, PAGE 52



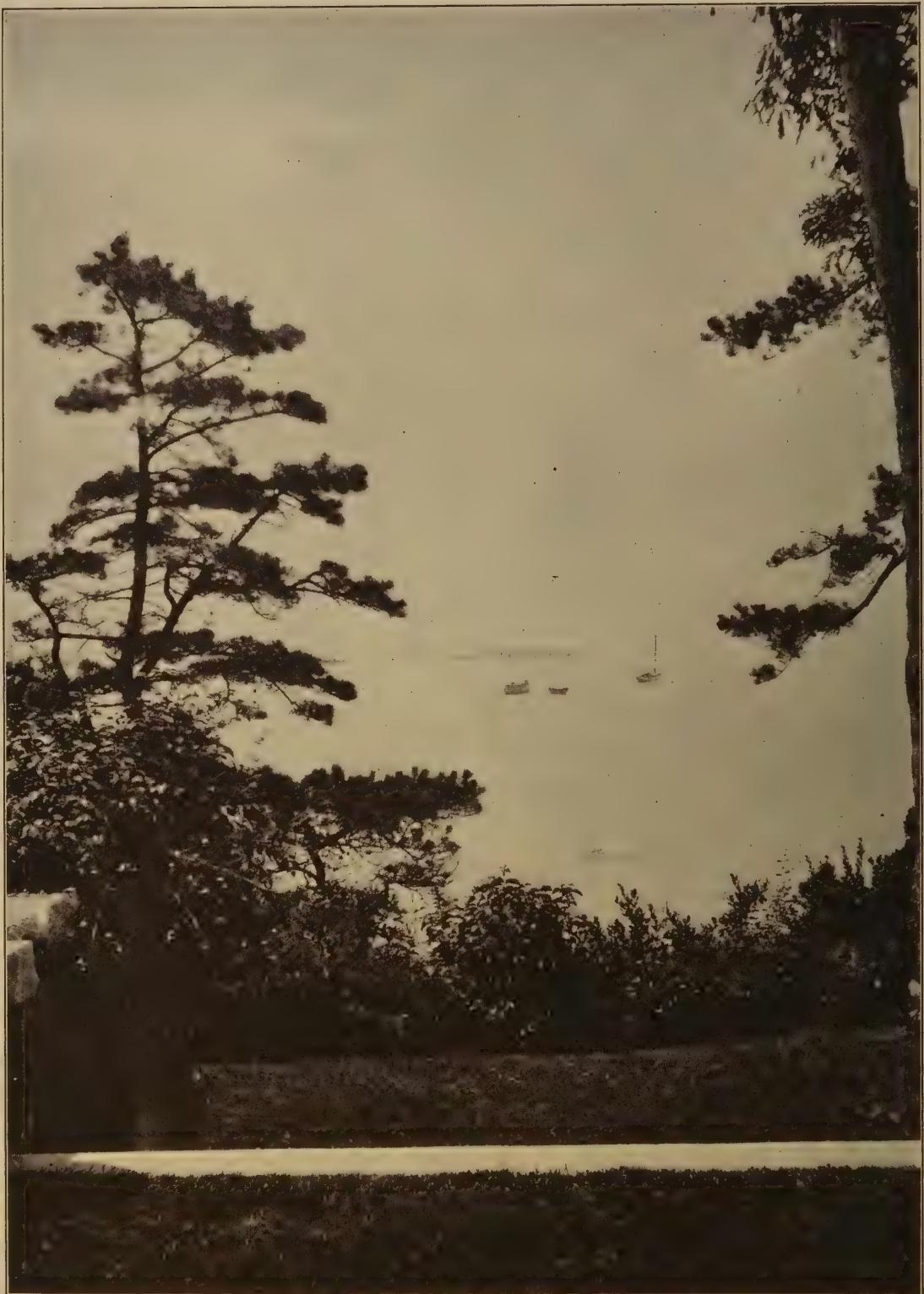
MERCHISTON FARM

SITE OF THE POND WHEN FIRST MADE, BEFORE ANY PLANTING OF IMPORTANCE  
HAD BEEN ADDED TO ITS HARD MARGINS. SEE PAGE 194



MERCHISTON FARM

THE POND THREE YEARS AFTER PLANTING. WILLOW CUTTINGS WERE RUN INTO  
THE SOFT BANKS AND ROOTED QUICKLY, FORMING A FINE NATURAL GROWTH.  
CLETHRUM, IRIS PSEUDACORUS, GERMAN IRIS, AND BENZOIN (OR SPICE BUSH)  
ALSO ARE USED NEAR THE MARGIN



### UNDERCLIFF

THE HOUSE-TERRACE AND THE SEA BROUGHT TOGETHER BY CAREFUL ELIMINATION OF MANY TREES, LEAVING JUST ENOUGH FOREGROUND TO GIVE THE PROPER BALANCE AND COMPOSITION. SEE AXIS B, PAGE 11



UNDERCLIFF

A STONE BATH-HOUSE BUILT OF THE NATIVE ROCK. THE SUBSTANTIAL WOODEN LATTICE OVER THE ROOF WAS BUILT TO HOLD WILD GRAPEVINES, MAKING THE INTRODUCTION OF THE BUILDING PRACTICALLY INCONSPICUOUS FROM THE LEVELS ABOVE AND FROM THE WATER



UNDERCLIFF

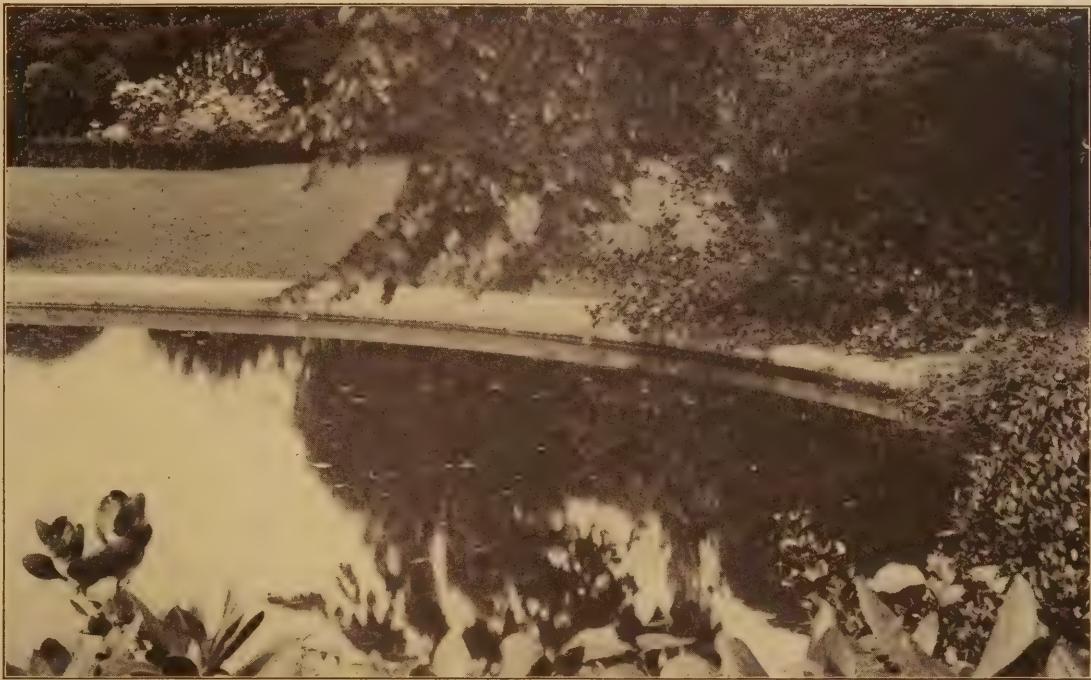
LOOKING STRAIGHT OUT TO SEA FROM ITS WOODLAND SETTING  
SEE AXIS C, PAGE 11  
(THE LATE HERBERT D. HALE, ARCHITECT)



WELWYN  
THE GARDEN REFLECTIONS IN THE POOL



WELWYN  
IN THE GARDEN

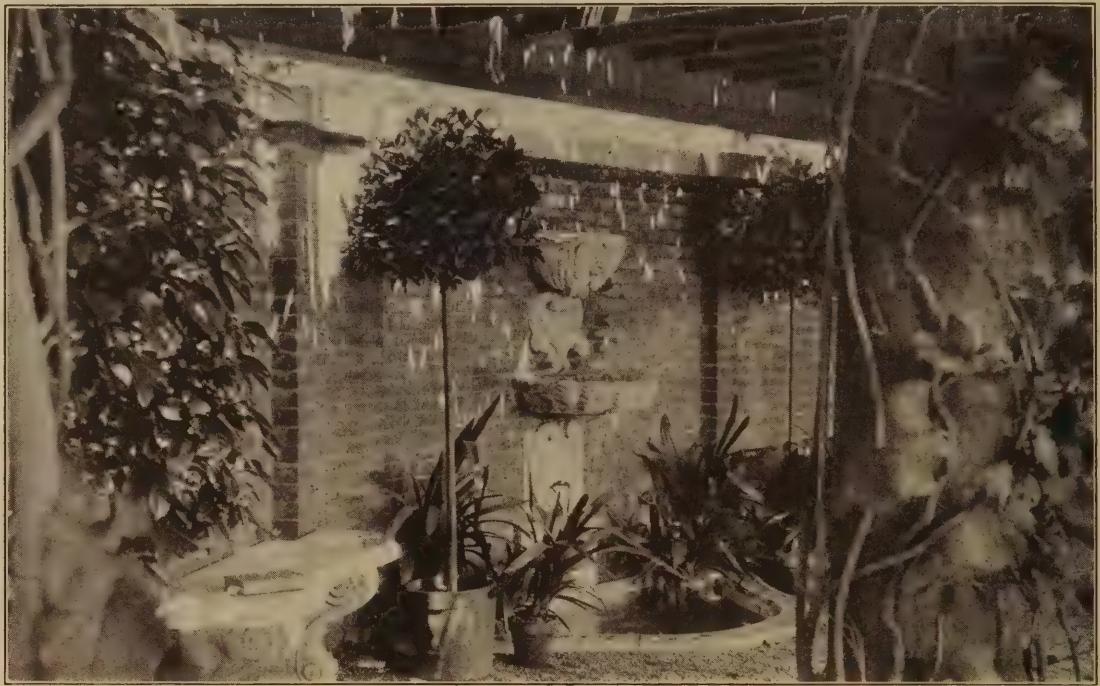


WELWYN  
THE GARDEN POOL



WELWYN

THE GARDEN POOL. THE DIAL MARKS AN IMPORTANT MAJOR-AXIS AND THE  
REFLECTIONS DOUBLE THE VERTICAL LINES OF TREES



MAUDESLEIGH

AN OLD ITALIAN WALL-FOUNTAIN IN THE GARDEN



LOST OPPORTUNITY FOR BEAUTIFUL TREATMENT OF APPROACH  
TO THE OCEAN AND OF SETTING FOR A GOOD BATH-HOUSE  
SEE PAGE 182



A PICTURESQUE GROWTH OF TREES WHICH EVENTUALLY EN-  
BELLISHED A FLIGHT OF STONE STEPS LEADING TO A BOAT PIER



TYPICAL OF MANY BATH-HOUSES AND BOAT-LANDINGS ON  
PRIVATE ESTATES OF IMPORTANCE



OLDFIELDS

PLANTING OF THE POOL-MARGIN, PARTIALLY COVERED WITH VINES AND  
AZALEAS, BRINGING THE COPING AND WATER TOGETHER



OLDFIELDS  
HARDY AZALEAS OVERHANGING THE POOL-MARGIN



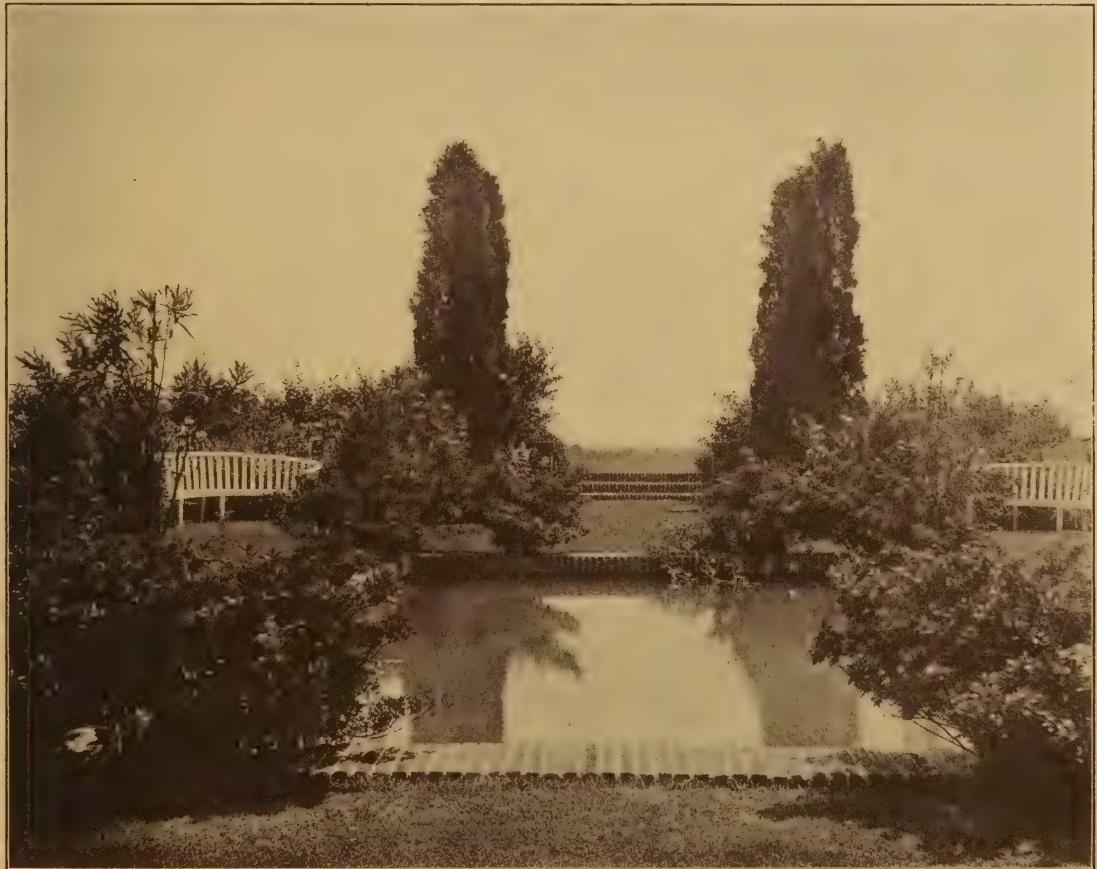
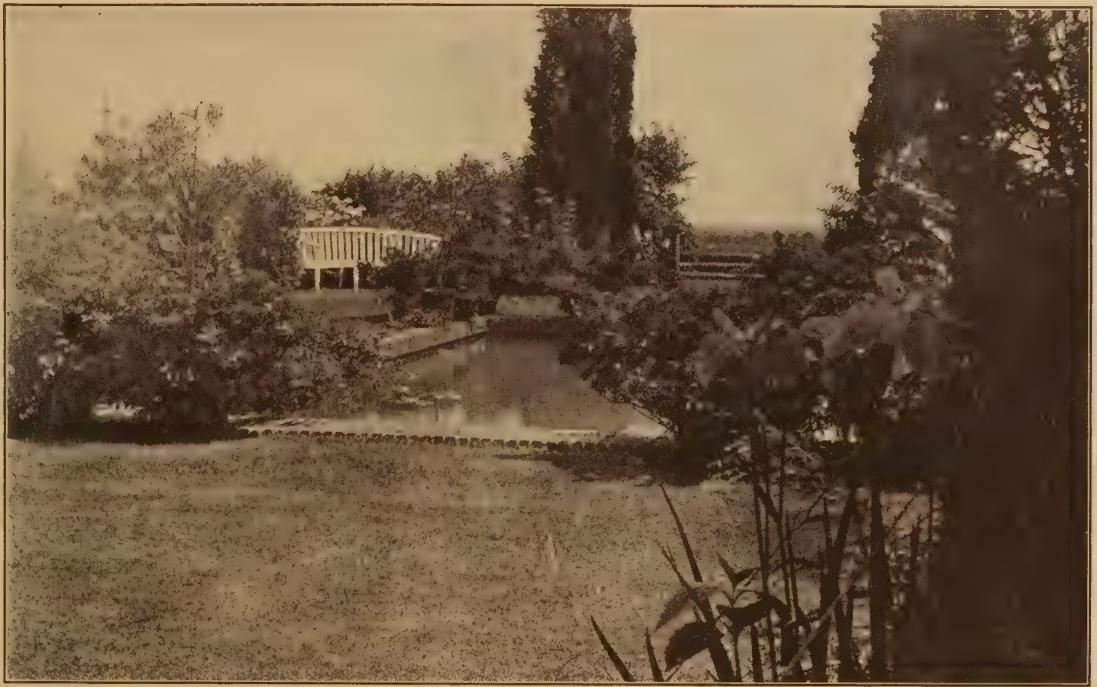
OLDFIELDS

SHOWING THE COPING OF THE POOL BEFORE IT HAD BEEN SUFFICIENTLY  
PLANTED OUT



OLDFIELDS

THE LITTLE GREEN GARDEN IN AN ANGLE OF THE HOUSE, SEEN FROM THE  
GARDEN OF LARGER SCALE



OLDFIELDS



*By permission of Mrs. Albert Herter, Easthampton, Long Island*

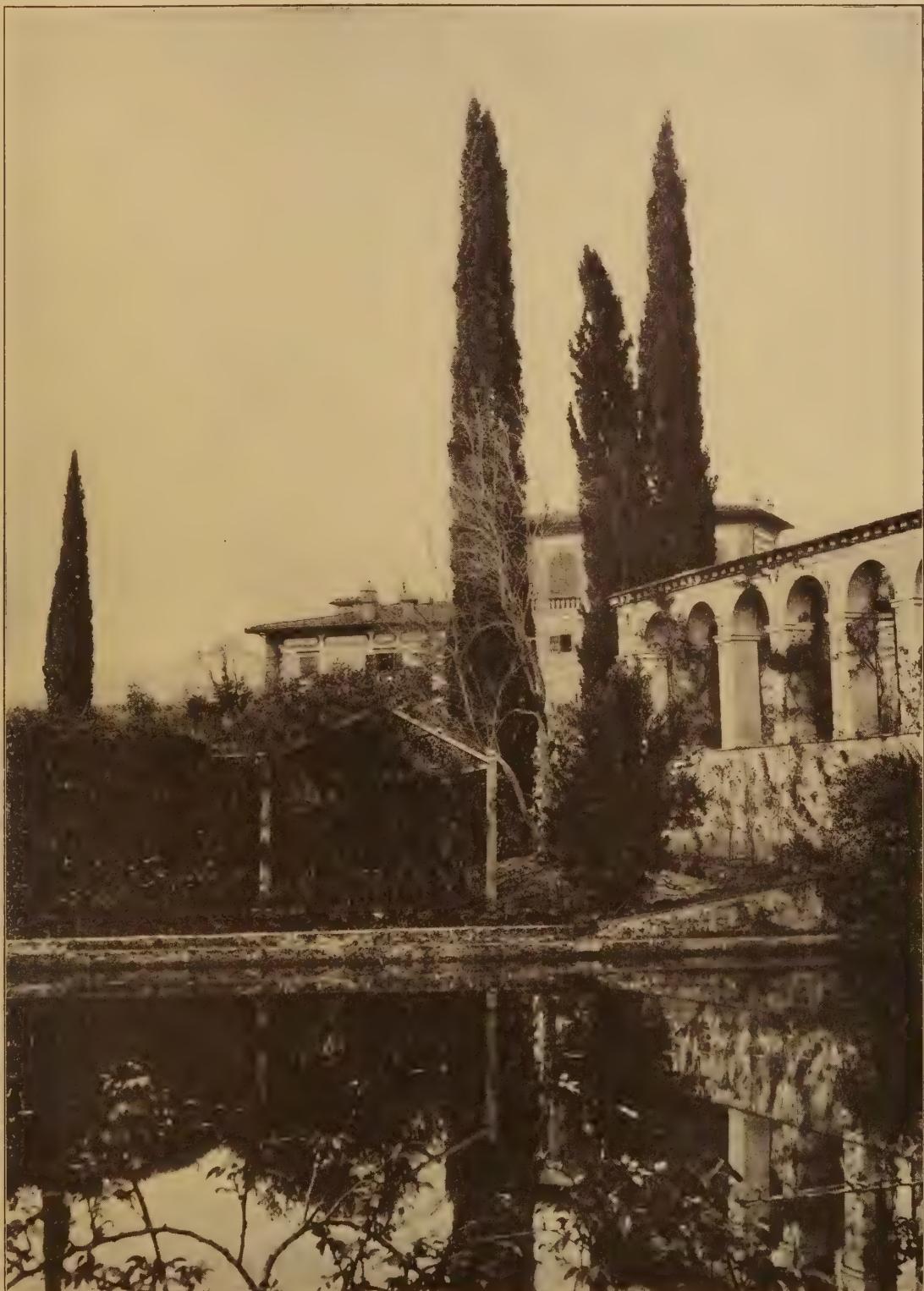
TAKING ADVANTAGE OF A WATERFRONT AS A SITE FOR HOUSE,  
GARDEN, BOAT-HOUSE, AND LANDING COMBINED AS A UNIT



VILLA PALMIERI, NEAR FLORENCE  
USE OF WATER IN INNER COURT



VILLA PALMIERI  
THE PAVILION OVERHANGING THE SWIMMING-POOL



VILLA PALMIERI  
SWIMMING POOL



VILLA CONTI, FRASCATI

THE ELABORATE WATER-CASCADE FORMS THE MAIN FEATURE OF AN IMPORTANT AXIS, SEEN ACROSS THE FORECOURT THROUGH A VISTA OF LIVE OAKS



VILLA CONTI, FRASCATI

THE WATER SEEN FROM THE TERRACE ABOVE THE FORECOURT, AS IT RISES  
AGAIN IN FOUNTAINS BELOW



VILLA FALCONIERI, FRASCATI

THE DECORATIVE FEATURE MADE IN THE WALL OF THE RESERVOIR DAM  
AS SEEN FROM BELOW

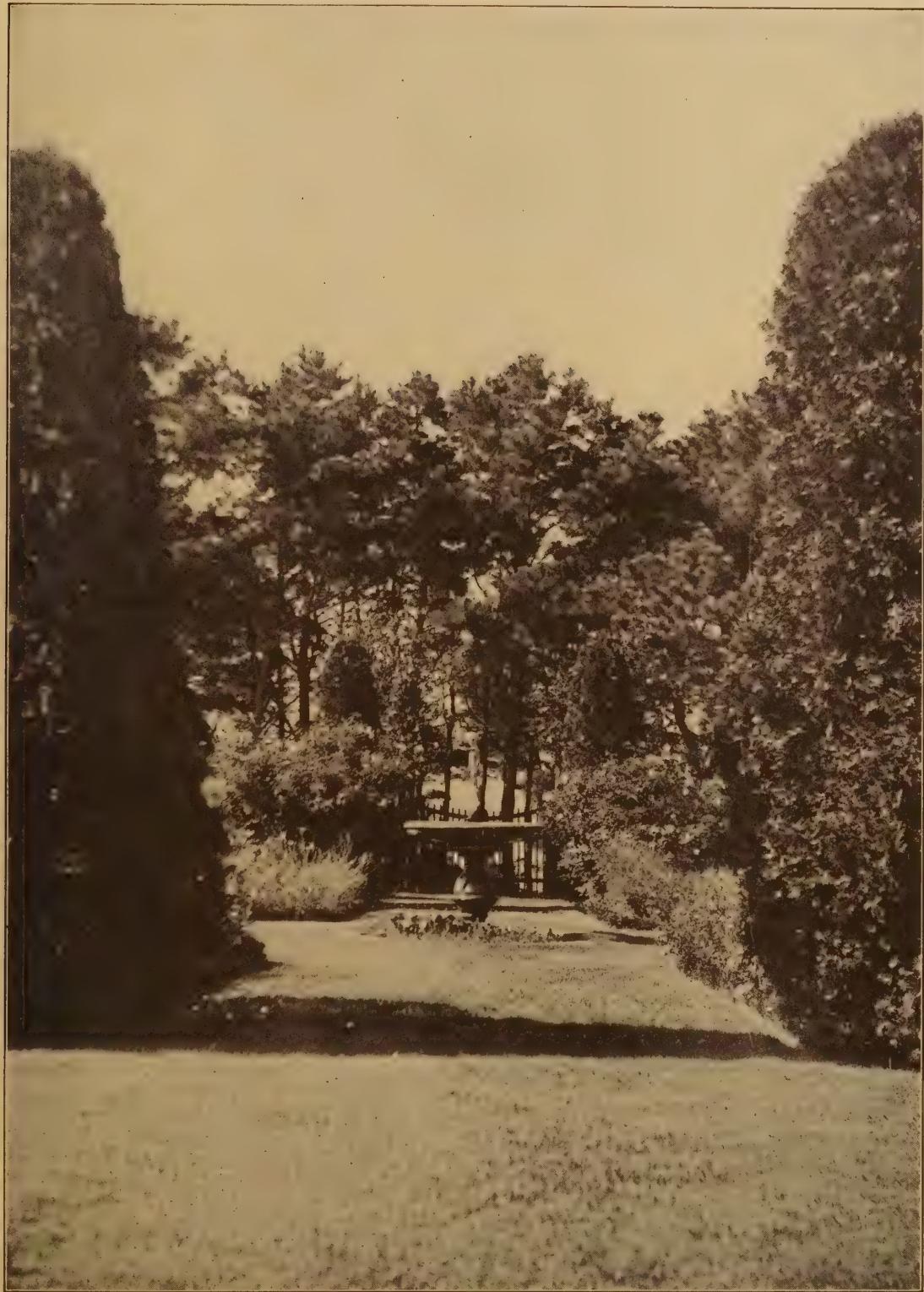


VILLA FALCONIERI, FRASCATI  
THE DAM FROM THE RESERVOIR



VILLA FALCONIERI, FRASCATI

THE RESERVOIR, THE HIGHEST POINT, FROM WHICH THE WATER FLOWS TO  
LOWER LEVELS. SEE PAGE 179



INDIAN NECK  
A SMALL FOUNTAIN IN THE CENTRE OF THE GARDEN

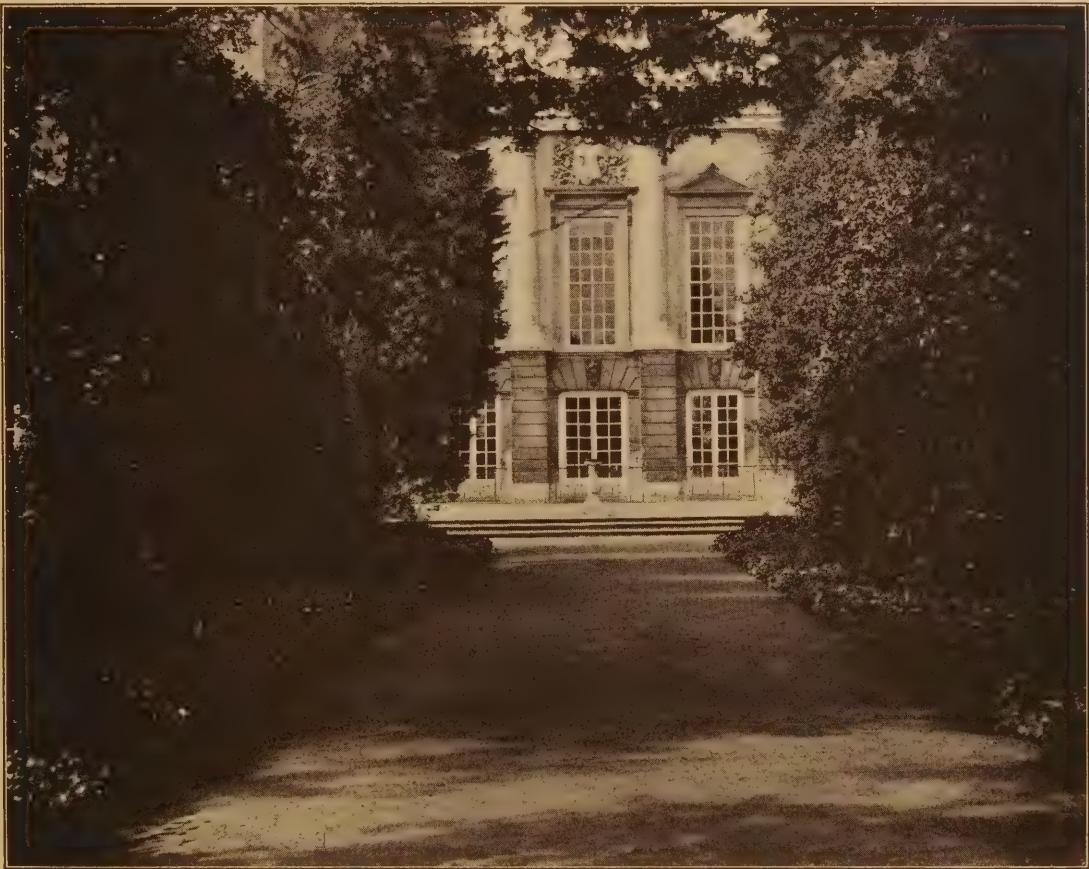


A GARDEN IN GRANADA



HAMPTON COURT

THE VALUE OF AXIS IN BRINGING THE VISTAS OF GREEN INTO RELATION WITH  
WATER AND BUILDINGS



HAMPTON COURT

NEARER DETAIL, SHOWING TREATMENT IN BOTH DIRECTIONS, IN SPACE  
BETWEEN FOUNTAIN AND PALACE



HAMPTON COURT

FOUNTAIN AS SEEN THROUGH IMPORTANT DOORWAY



SOSIEGO

POND ON THE ESTATE OF MRS. DANIEL LORD, LAWRENCE, LONG ISLAND, MADE  
ARTIFICIALLY SOME FORTY YEARS AGO



SOSIEGO

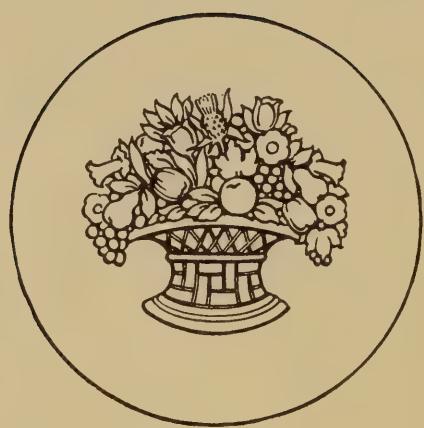
ANOTHER VIEW OF THE POND, WITH ITS BEAUTY IN REFLECTED WEEPING  
WILLOWS



GUY'S CLIFF, NEAR WARWICK, ENGLAND  
NEAR ENOUGH TO THE RIVER TO USE THE VALUE OF ITS REFLECTING SURFACE



A LONG CURVED WALK ON THE SHORE OF MASSACHUSETTS, PLANTED WITH  
FLOWERS, SHRUBS, AND TREES THAT ARE UNHURT BY SALT-WATER EXPOSURE

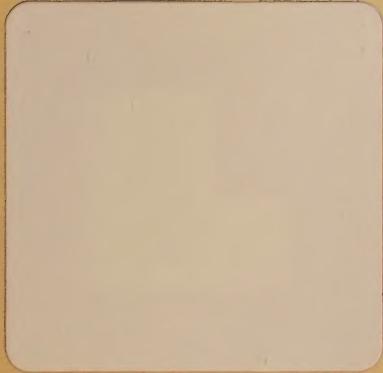




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